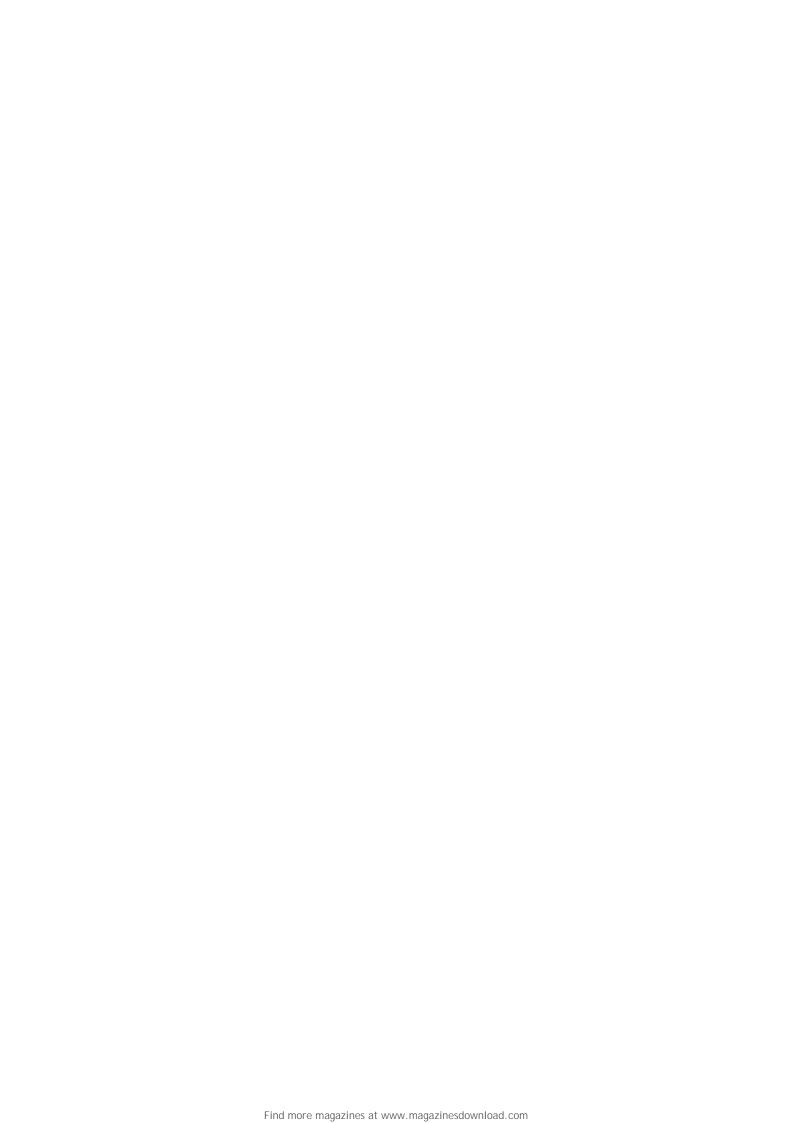
FREE: 40-PAGE PARK | APOY 2009 WINNERS CAMERAS CATALOGUE | SEE THE FINAL RESULT Saturday 19 December-26 December 2009 amateur www.amateurphotographer.co.uk CHRISTMAS **Amazing** wildlife See Andy Rouse's new wideangle style **Get creative** 12 excellent photo projects to win a Nikon camera **Magnum great** The brilliant documentary

work of Chris Steele-Perkins

Photography in 2010

Read our predictions for next year's kit







The new 12,800 ISO Nikon D3S.

Take the guesswork out of a shot in the dark.



The new Nikon D3S. FX format. ISO 200-12800. 9FPS. HD video with frame grab.



The world's best action photography camera just raised the bar. All new 12.1 megapixel FX sensor with ISO extendable up to 102,400 equivalent, Nikon D-Movie and Save Selected Frame function. The finest instrument



ever made for available light. Perfect for capturing fleeting moments in time or cinematic movie clips. Welcome to Nikon.

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35 Gallery

Another selection of superb reader images

Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/apgallery for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.



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COVER PICTURE

This Amur tiger was photographed in captivity, not in the wild

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Let there be light



There is a simple trick to succeeding with most pursuits, and that is to remember all the time what

the aim of that pursuit is. It sounds ridiculously simple, but it is equally ridiculous how easy it is to forget. So often the process of the pursuit can create a distraction that occupies our consciousness to such an extent that we neglect to consider the original goal. It is easily done - we see this all around us, especially at this time of year. Edward Steichen demonstrates to us quite clearly that getting back to the point, the purpose and the intention of photography is almost all that is required to create a successful picture. 'The Pond - Moonrise' is one of my favourite images. When I look at it I remember that photography is about using light to draw a picture. Steichen wasn't photographing the pond, but the moonlight that was falling on it. Light makes the difference between a good picture and an ordinary picture, whatever the subject. Light does not have to be bright, but it needs direction and revealing properties even moonlight brings clarity when our brains adjust. We need light to make sense of anything and to see clearly. Without light even Photoshop would be useless.

Our question nf the week

In AP 5 December we asked... Which picture do you feel is more honest?

You answered...

A Beaton's 15% **B** Leibovitz's 10% C They are both honest 12% **D** They are both

dishonest 63%

PICTURE © ANDY ROUSE

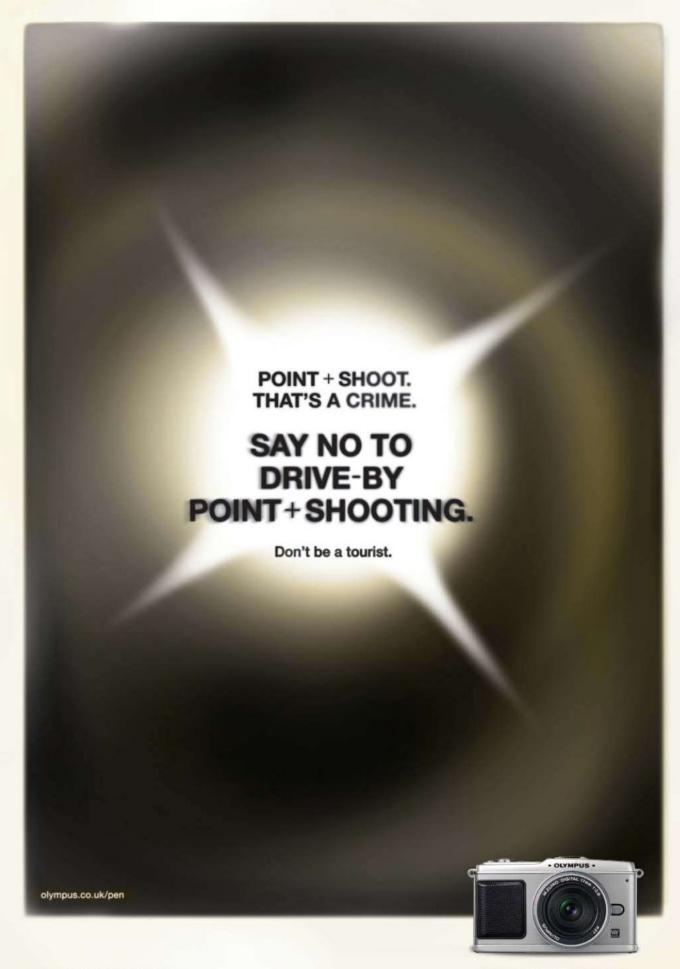


This week we ask...

Which metering mode do you use most often? A Multipoint B Centreweighted C Spot

Vote online

www.amateurphotographer.co.uk



OLYMPUS

Olympus E-P1. Not an SLR. Not a Compact. It's a PEN.

We witnessed new camera systems and had a face-to-face showdown with a Home Office minister. AP news editor Chris Cheesman reviews 2009



Fit's not a DSLR and it's not a compact, then what is it? If there was one overriding industry theme in 2009 it was if, and when, manufacturers would bite the proverbial bullet and announce their commitment to interchangeable-lens digital compact cameras. Panasonic and Olympus were first with their Micro Four Thirds format, announced last year. In 2009 we also saw Samsung take the plunge with its NX system (an exact launch date for which has yet to be confirmed). Sony and Pentax hinted at similar systems, and later in the year Ricoh stunned many by announcing its modular GXR system.

Such cameras have adopted the generic term 'hybrid' for those in the know. Yet, for its part at least, Olympus admitted that these systems still lack an easily marketable identity for the general consumer.

The campaign to defend photographers' rights received wider support in 2009 following news that, as unlikely as it may seem, taking a picture of a police officer could, technically at least, land a photographer with a ten-vear prison sentence.

Whatever next? Perhaps we shouldn't ask, but, rest assured, if need be in 2010, we will



JANUARY

Credit crunch kills spy cameras Canon in Obama portrait scoop

camp much as we left the peak of 2008. Police were told to use anti-terror Stop and Search powers only in exceptional circumstances in newly published government guidance - but would they listen? A security quard in

Edinburgh appeared oblivious to common sense when he banned an amateur from taking photos on the grounds that photography in public was a breach of data protection. As the credit crunch put an end to a series of spy camera gadgets before they had even gone on sale, UK camera shops were told that, to combat tighter profit margins and online rivals, they must focus on camera accessories. Bigger chains suffered, too. Dixon Group's electrical sales plunged 12%. There was better news at Canon. As it celebrated 50 years of its EOS SLRs, US President

Barack Obama signalled a photo first by becoming the first US President to have his official portrait captured by a DSLR - in this case a Canon EOS 5D Mark II. Grabbing one of many headlines in 2009 was Polaroid, which unveiled its first digital camera with a built-in printer. Meanwhile, a limited-edition white version of Pentax's K-m DSLR was unwrapped, as was a limited Safari edition of Leica's digital rangefinder, the M8.2. This year proved to be fruitful for photographer Harry Benson, who told us he was bowled over by news of a CBE in the New Year's Honours.

We left the 2009 base



February

Photography enthusiasts braved the big freeze to record some of the most severe snow conditions seen in recent years... and not a PCSO in sight

Tributes were paid to the war photographer and former fighter pilot Terry Spencer DFC who had died aged 90

Rise of the detachable-lens camera

FEBRUARY Samsung NX system (the first of which we expect to be called the NX10) due in 2010



MARCH Panasonic Lumix DMC-GH1, Olympus E-620

APRIL Canon EOS 500D. Olympus E-450, Nikon D5000

MAY Sony Alpha 230, Sony Alpha 330, Sony Alpha 380, Pentax K-7

JUNE Olympus Pen E-P1



AUGUST Nikon D300S. Nikon D3000



SEPTEMBER Panasonic Lumix DMC-GF1, Sony Alpha 850, Canon EOS 7D, Leica M9, Leica X1 (due 2010)

OCTOBER Olympus K-x. Nikon D3S, Canon EOS-1D Mark IV



NOVEMBER Olympus Pen E-P2 (due Jan 2010), Ricoh GXR [modular system]

FEBRUARY

Further Jessops cuts • Lens price rockets by £8,000

As it announced 180 more job losses and 17 store closures, Jessops boss David Adams opened up to AP on the tough year ahead and on why the chain had dropped Pentax cameras. Sigma's lens sales surged as people rushed to beat the 40% price hikes. This rise would ramp up the cost of Sigma's 200-500mm ultra-telephoto lens by a colossal £8,000. A recession-themed photo by American photographer Anthony Suau landed the World Press Photo of the Year prize. Panasonic signalled that the megapixel race for compact cameras may be over, telling us that it was focusing on improving movie-mode quality in compact cameras. A mass picture-taking protest was staged at Scotland Yard over the introduction of a new law that threatened photographers' rights to take pictures of police officers. Fujifilm debuted its Super CCD EXR sensor inside the 12MP FinePix F200EXR. Then Nikon unveiled a 24x 'monster' zoom bridge camera in the shape of the Coolpix P90. The big freeze came as a welcome sight for photographers, not purely for the picture potential. As London's transport ground to a halt, police patrols deserted the South Bank. Leica revealed a new 18mm M-system lens and a new flash, and the wraps were off a fast 35mm f/1.8G lens from Nikon. Tributes were



Above: The survival of Jessops was in doubt before a bank rescue deal



LUMIX

stole the show Miro Four Thirds at PMA with its camera with an **NX-system concept** HD movie mode camera



paid to the war photographer and former fighter pilot Terry Spencer DFC, who had died aged 90. Poignantly, Terry's wife, Lesley, passed away 24 hours later.

MARCH

Backlash over new terror law AP meets Home Office minister

It quickly became clear that an anti-terror law that potentially criminalised people for taking pictures of police officers would render them guilty before they had a chance to prove

themselves innocent. Even the Metropolitan Police Federation complained that the Section 76 legislation had been 'poorly drafted'. AP then lobbied the counter-terrorism minister on the subject at a meeting in Parliament arranged by Austin Mitchell MP. At PMA camera makers were focusing on the potential of interchangeable-lens compact cameras. Leica told us that a full-frame digital rangefinder remained a distinct possibility, but chose its words carefully after comments in an interview the previous year led to the sacking of Leica's former CEO, Steven K Lee. As Samsung paraded its APS-C hybrid NX-series concept camera, AP revealed Pentax's intention to revive

its high-end digital mediumformat camera plans. Pentax then revealed its first-ever bridge camera in the shape of the 12MP X70. Ricoh's HDR-enabled CX1 compact was fresh back from its showcase at Focus on Imaging. Olympus's 12.3MP E-620 boasted the creative Art Filter system first seen in the higher end E-30 DSLR. And Panasonic revealed its first Micro Four Thirds camera with built-in HD autofocus video - the 12.1MP Lumix DMC-GH1. A 9MP bridge camera from Sony, the Cyber-shot DSC-HX1, promised 10fps shooting and a Sweep Panorama function. Bad news for consumers when exchange rates forced Nikon to raise prices for the second time this year.

International Convention and Trade Show

March

At the PMA trade show in the US, camera makers turned their attention to the potential of interchangeable-lens compact cameras

The Nissin's Di866 was poised to become the world's most powerful hotshoe flashgun



April

A new A3+ printer debuted in the shape of the Canon Pixma Pro 9500 Mark II

> Olympus aimed its E-450 at the masses



APRIL

◆ 'Rip-off Britain'◆ London Tube photo shocker

An 1848 image of New York that was thought to be the earliest of the city in existence went under the hammer at auction. Congratulations to French photojournalist Marc Riboud, who won a Lifetime Achievement Award from Sony. Canon waited until after PMA to deliver its big kit news, in the shape of the enthusiast-level, APS-C-format, 15.1MP EOS 500D. It then responded to 'rip-off

Britain' accusations over news that its £870 DSLR cost the equivalent of only £566 in the US. Better news for amateurs when Getty Images confirmed that nonprofessionals contributing to Getty's Flickr Collection would receive the same fees as pros for images sourced elsewhere in the archive. Two new A3+ printers debuted from Canon, featuring 'Ambient Light Correction'. The advent of Micro Four Thirds had clearly not spelt the end of the Four Thirds system, as Olympus targeted the mass market with the £450 E-450. Jessops again shrugged off speculation about its future by confirming that it could pay its quarterly rent bill. Samsung then revealed more details about its NX camera

system in an exclusive interview with AP. Nikon's new 12.3MP D5000 featured a flip-out screen and HD video, as the firm predicted a challenging year ahead in light of the continued recession. Meanwhile, Kodak drew up a credit crunch masterplan that would see the development of 'smaller' compact camera and 'easyto-use' video. The fight to defend photographers' rights sparked a heated debate in Parliament. Restrictions on photography then reached a new low when we were told that, strictly speaking, all photos taken on the London Underground - even tourist snapshots - required a £34.50 permit. However, the reality of policing this defied logic.

MAY

 London bus picture sparks terror alert
 Folding Bessa film camera

Nikon's popular D40 was set to bow out after nearly two and a half years service - a lifetime virtually unheard of in the digital era. Birdwatching photographers came under fire, fortunately not literally. Disturbances by photographers were blamed for the poor 'nesting success' of dippers in the Derbyshire Dales. More appreciated, however, was the value of amateur stills and video in providing crucial evidence in controversy sparked by the G20 protests. Not for the first time PCSOs quizzed tourists over their photos. But the subject, a London bus, left many baffled, including TV reporters covering the story. AP revealed how civilians were being trained to look out for people with cameras and zoom lenses, as part of the Home Office's anti-terror strategy. The news came as thousands backed an online petition campaigning for photographers' rights to take pictures of police officers. Then the Met pledged to scale back the use of Section 44 anti-terror stop-andsearch powers. Sony revealed three consumer DSLRs: the 14.2MP Alpha 380; 10.2MP Alpha 330 and Alpha 230. Pentax unveiled the 14.6MP K-7, a £1,200 DSLR boasting Live View and HD video. And in a blast from the past, the £1,900 Voigtländer Bessa III medium-format folding camera was poised to make its UK debut.

JUNE

Reader in 'machete' attack
Cameras caught in expenses scandal

Thankfully, it's not the type of call AP's newsdesk receives every day. A reader phoned from a remote corner of Africa to say he had been attacked by men brandishing machetes while on a trip to take photos for a book. Fortunately, Kypros Kyprianou had escaped serious injury. The drama continued when another keen photographer spent the night in jail after a man had complained over pictures he had taken on a London Tube train. The case was later dismissed. AP had sought figures on the number of photographers being stopped in London under anti-terror laws. But our request was rejected on the grounds it would take the Met too long to check, manually, each Stop and Search form. Digital cameras were caught up in the MPs' expenses scandal, prompting a swift defence from politicians who insisted they had used them for parliamentary purposes. The National Trust assured us that photographers would not infringe its strict rules on image use by uploading pictures on Flickr - provided they were not for commercial use, that is. The woes persisted at Jessops, which planned to shed more jobs. In one of the most talked about launches in months, Olympus unwrapped its first Micro Four Thirds camera - the retro-style Pen E-P1. Then, controversy at the Disabled Photographers' Society over the closure of its studio.



May

Austrian tourists told us that police forced them to delete pictures of London buses amid terrorism fears

Polaroid debuted its first digital camera with a built-in printer, the Polaroid Two



June

Canon tweaked the firmware for its EOS-5D Mark II so users could manually control exposure in video mode

AP's Freedom of Information request laid bare the Metropolitan Police's computer records system

JULY

Arrest over police pic ● End of the line for Kodachrome

Police faced possible prosecution if they stop people taking pictures of police, said the independent reviewer of anti-terror laws. The warning coincided with a lawyer's complaint that the Met's recently published guidelines failed to make clear that officers cannot delete images without a court order. The news came as we learned that amateur photographer Alex Turner had been arrested - and later 'de-arrested' - after taking a picture of a police officer on a Kent high street. Meanwhile, police were called to a camera shop that had lost tens of thousands of pounds worth of Nikon D3X cameras in a fraud involving fake BBC purchase orders. As Sigma unwrapped a 10-20mm f/3.5 EX DC HSM, Olympus said it was already working on development of an electronic viewfinder for its next Pen E-P series of digital cameras. Photographers rushed out to buy Kodachrome slide film after Kodak said it was pulling production after 74 years. Meanwhile, amateur photographer Frame Muller had reason to cheer when he won a travel competition shortly after being made redundant. And, as freelance photographer Rosie Hallam claimed top spot in The Press Photographer's Year 2009, Hasselblad celebrated the history of its cameras in space to coincide with the 40th anniversary of the Apollo 11 moon landing.

AUGUST

Fujifilm debuts 3D camera Nikon's D300s semi-pro DSLR

The semi-professional Nikon D300S became the latest DSLR to exploit the growing market for HD video. The 12.3MP DX-format flagship model would cost £1,500. As we bade farewell to the D60, the entry-level 10.2MP Nikon D3000 zoomed into view. Panasonic's Lumix DMC-FZ38 became one of four 12.1MP compacts to boast a HD movie option. In a dramatic U-turn, Fujifilm decided not to axe its Fujicolor Pro 800Z colour negative film after protests from photographers. Not in the mood for policy reversal was Franke & Heidecke, the German maker of Rolleiflex twin lens cameras, which prepared to shut down operations. Jessops boss David Adams was furning after the firm's former chairman Tim Brookes went on BBC radio to say Jessops had deserted its core market. As a new photo rights campaign was launched by a group of press photographers, AP's long-running fight was put under the spotlight by photographer Steven 'Spike' Brown as part of the Fourth Plinth project in Trafalgar Square. We learnt that the original creator of the legendary Olympus Pen design, Yoshihisa Maitani had died. Would Nikon's projector-equipped Coolpix S1000pj bring about a return to living-room family slide shows? Also hoping its latest kit would carry more than





which primed its 3D-enabled FinePix Real 3D W1 for UK release. Meanwhile, Fujifilm's 12MP Super CCD EXR made an appearance in the FinePix S200EXR bridge camera. As we wondered what other features manufacturers could pack in to tempt punters. Samsung showed compacts featuring two screens - one on the front, and the other on the back.

SEPTEMBER

Amateur caught in terror 'hotspot' Pentax alliance uncertain

West Wales was cited as a hotbed for terror by police, who stopped a holidaymaker taking pictures of locomotives at an oil refinery. Not good news at Leica, where it emerged that its sales of system cameras had fallen 26.9% for the year to 31 March 2009. Canon's PowerShot S series made a comeback with the 10MP S90. A revamped version

of the Ricoh CX1 made an appearance in the shape of the CX2, sporting a longer zoom and faster burst rate. As Pentax's future alliance with Samsung looked uncertain, Japanese firm Hoya, which owns Pentax, said Pentax must join forces with another firm for the long-term survival of the camera division. Pre-autumn camera fever kicked off with the unveiling of the Sony Alpha 850, the firm's second full-frame digital SLR, set to cost nearly £500 less than the Alpha 900. Amid fevered online speculation, Sony rushed out the announcement of its lower-end Alpha 500 and Alpha 550 DSLRs. Canon was busy preparing its semi-pro DSLR, the EOS 7D, boasting



Kodak was set to pull the plug on its legendary Kodachrome film after 74 years



August

Former Jessops chairman Tim Brookes went on BBC radio to controversially suggest the firm had left its core market behind

> As the entry-level 10.2MP D3000 zoomed into view, Nikon bade farewell to the D60

Kodachrome

Knt



sensor. AP bagged a world exclusive with rediscovered images of Michael Jackson. Samsung halted plans to launch another GX-series DSLR while it poured resources into its new NX system. Sony hinted that it may launch a Micro Four Thirdsstyle camera, but said it had no plan to join the Olympus and Panasonic-led consortium. Leica officially unveiled its first full-frame digital M-system camera, the M9, housing an 18MP Kodak-made CCD. The interchangeable-lens camera market then hotted up with the arrival of Panasonic's first true compact-style Micro Four Thirds digital camera, the Lumix DMC-GF1, set to battle against the Olympus Pen E-P1.

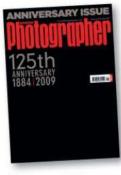
OCTOBER

• 'Laser shields' to target paparazzi Nikon and Canon raise ISO

An innocent amateur said he had to call out his GP after police stopped him filming in a Cheshire park. In a separate incident three armed police swooped on a tourist in Vauxhall, witnessed by AP's news editor. The man's weapon, it seemed, was a consumer camcorder. We were left equally flabbergasted when a photographer was told he needed a permit to

take photos on a councilowned publicly accessible beach in Dorset. We then found out that plans by Russian billionaire Roman Abramovich to target paparazzi photographers with 'laser shields' (aimed at imaging sensors) could hit the buffers for legal reasons. A drama of a different kind at a London gallery when, amid accusations of orchestrating a PR stunt, Tate Modern withdrew a naked image of a ten-year-old Brooke Shields. A dispute developed between photographers and The Guardian after the paper stopped paying for the re-use of images. Britishborn amateur photographer Martin Pugh won the Astronomy Photographer of

the Year title. We reported Leica's plan to launch a 12MP APS-C digital compact called the X1. Pentax surprised us with its 12.4MP DSLR, the K-x, aimed at first-time DSLR users. It also dropped hints that it may develop a Micro Four Thirds-style model Adobe Photoshop Elements 8 was released, features including a new Auto-Analyser tool. Major product news came in the form of the Nikon D3S and Canon EOS-1D Mark IV, each with a top equivalent ISO of 102,400, enabling shots in near darkness, it seemed. Epson then outlined plans to cash in on the growing market for mirrorless cameras by making high-resolution electronic viewfinders.



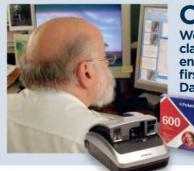
AP turns 125

This year, AP turned the clock back to 10 October 1884, devoting a special anniversary issue to key moments in photographic history. This included the kit amateurs were using 125 years ago. In 1884 photography was expensive and enthusiasts would have needed a fair bob or two. For example, a Watson Tailboard camera - a popular model of the day - cost £17 5s (£17.25). To give some idea of how affordable this was to the average person at the time, this amount corresponds to spending more than £11,000, using a GDP per capita calculation, according to the website Measuring Worth. Fortunately, the launch of the 'one dollar' Kodak Brownie in 1900 was to change all that, opening photography up to the masses. AP's 125th anniversary issue also reproduced the very first cover of the magazine, promising readers that AP would devote itself to 'the interests of photography and kindred arts and sciences'. Bizarrely, perhaps, the cover included an advert for tricycles 'especially adapted for amateur photographers on the road'. Meanwhile, a plug for photography lectures in London's Regent Street promised the presence of an 'Eminent Retoucher'.

September

Canon's PowerShot S series made a comeback with the S90

Samsung halted plans to launch another GX-series camera while it poured resources into its new NX system



October

Welshman Roger Davies claimed that a famous 1514 engraving was the world's first photo, with links to

Da Vinci

AP was first to report that Polaroid-branded instant film cameras were about to make a dramatic comeback



NOVEMBER Jet ski photo drama Darkroom makers vent anger

There was another bizarre twist in the ongoing saga of photo rights when a man was stopped while taking pictures of people on a jet ski. Teenager Fergus Gill did Britain proud by scooping the Young Wildlife Photographer of the Year title. Annie Leibovitz put her financial troubles behind her to take the first official family portrait of US President Barack Obama. And a soldier's images from the Afghanistan front line were published to help raise money for Britain's war wounded. Meanwhile, the UK's darkroom industry saw red after b&w specialist Ilford Photo suggested (in an interview with AP) that the days of traditional printing in the darkroom at home were over. Keen to show the world that its Micro Four Thirds cameras mean business, Olympus hired actor Kevin Spacev to help win the public vote through a series of TV adverts. Ricoh then dropped a bombshell by unveiling a fascinating new modular camera system, the GXR, that combines the imaging sensor and lens in the same unit. It should be in shops by the time you read this. We learnt that Tamron Japan had unveiled a new 17-50mm f/2.8 Vibration Compensation lens. Speculation over the future of Pentax continued when the spotlight fell on electronics giant JVC, which was reported to be considering acquiring the camera division from Hoya



DECEMBER

BBC man in terror stop Reader's camera to aid soldiers

As the year drew to a close, amateurs were being blamed for disrupting the mating habits of deer. The RPS awarded this year's Progress Medal to Kodak research scientist Bryce E Bayer, for his 1976 invention of the Colour Filter Array used in digital camera imaging sensors. And a council revised its rules on taking pictures in public after photographers complained that its Data Protection quidelines were unfair. In an exclusive interview with AP, Jessops boss David Adams said the firm planned to make a 'significant step' towards making a profit next year. But

the chairman was cautious about the future in the wake of January's planned VAT rise. It seemed photographers will have to wait even longer for Sigma's SD15 DSLR, which has been on the cards since the beginning of last year. Engineers were apparently still in the process of optimising performance and image quality. Thousands of never-before-seen aerial reconnaissance photos that were used to help Britain's military during wartime were revealed by researchers in Edinburgh. A BBC photographer made headlines when he was stopped while taking pictures of a sunset. Finally, as we went to press with this issue. we learned that AP reader Lee Jeffries, who won a Canon camera in our APOY 2009 contest, plans to donate his prize to soldiers in Afghanistan so they can send photos and videos back home over Christmas



As camera makers gear up for next year's trade shows, AP readers shouldn't have to wait long to find out what technology is in store for 2010 and beyond.

Taking shots in near darkness appeared to become a realistic option in 2009 with the arrival of a top equivalent ISO sensitivity of 102,400 in the Canon EOS-1D Mark IV and Nikon D3S digital SLRs. And Canon's R&D chiefs told us they are keen to push this limit higher.

However, 2009 was a year of lows as well as highs. Months after

AP met the counterterrorism minister in Parliament about photographers' rights, the law that potentially criminalises photographs of police officers still stands and lies wide open to misinterpretation. Unfortunately, the Prime Minister then provoked further wrath by somewhat fudging the issue on the Number 10 website.

We were heartened that it may not actually be legal for celebrities to target the paparazzi's cameras with 'laser shields'. Then, photographers came under fire for disrupting the mating habits of deer.

Let's hope some bright spark at the Home Office does not hatch a cunning plan to arm the photography police with laser shields, in a bid to combat high-ISO camera usage at dusk... especially during mating season.



November

The first official family portrait of US President Barack Obama is published

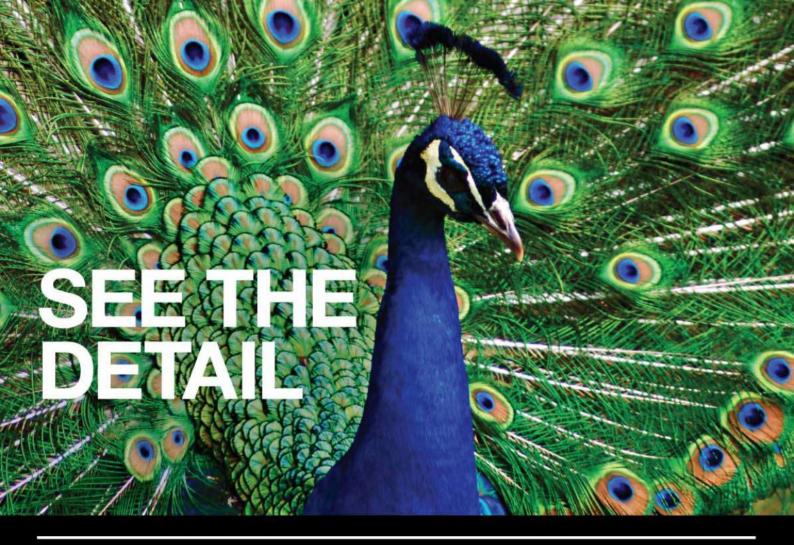
Olympus hoped that hiring actor Kevin Spacev for a series of TV adverts would help get its Micro Four Thirds message across to the public



December

Photographer Annie Leibovitz puts her financial troubles behind her to win the RPS **Centenary Medal**

> Casio announced that the Exilim G1 will be the first in a new series of rugged cameras



EPSON STYLUS PHOTO R2880



 Produces stunning colour, and true black and white photos

EPSON STYLUS PHOTO R1900



 Epson UltraChrome Hi-Gloss2 pigment ink for vibrant, high-gloss photos with outstanding lightfastness

EPSON STYLUS PHOTO 1400



 First class glossy prints for photo enthusiasts

EPSON STYLUS PHOTO PX710W



 Wireless photo all-in-one printer for the modern home

EPSON STYLUS PHOTO PX650



 Print, scan and copy photos that exceed lab-quality with this versatile

EPSON STYLUS PHOTO P50



 No-nonsense home printer for better-than-lab-quality photos

Take a closer look at the Epson photo range. From A4 or A3+ photo printers that exceed lab-quality to sleek photo all-in-ones that handle all your home printing, we think you'll find exactly what you're looking for.

Get a clearer picture at www.epson.co.uk/seethedetail



EPSON® EXCEED YOUR VISION

Your guide to the latest photography books, exhibitions and websites

Wisdom series:

Love; Ideas; Life; Peace

By Andrew Zuckerman Abrams, hardback, four books and four DVDs, 160 pages, £12.99 each, ISBN 978-0-8109-8474-5 (Love), 978-0-8109-8472-1 (Ideas), 978-0-8109-8473-8 (Life), 978-0-8109-8442-4 (Peace)

Inspired by the idea that the greatest gift one generation can give to another is the wisdom of its experience, photographer and filmmaker Andrew Zuckerman interviewed and photographed some of the world's most influential over-65 year olds

on the themes of love, life, ideas and peace. Originally published as a largeformat book in 2008, Zuckerman's acclaimed work has been re-released in a more compact, affordable size. The portraits are striking: shot against a stark white background, your attention is drawn to the subject's face, where Zuckerman's concentration on the eyes is captivating. The problem is, in this small format you really wish you could see them bigger. And, of course, you can for much more money, so this is hardly a complaint, just an observation. The real complaint is that the text teeters between insightful and cheesy. Some people make very astute points (such as Nick Nolte,



surprisingly), while others sound like beauty contest entrants reciting their plan to end world hunger (such as Graham Nash, surprisingly). Still, for a book and a DVD, it's great value. Jeff Meyer









A Village Lost and Found

By Brian May and Elena Vidal Frances Lincoln, hardback and brand new OWL stereoscope, 239 pages, £35, ISBN 978-0-7112-3039-2

As if his number-one singles and phD in astrophysics aren't enough, Oueen guitarist Brian May is also quite a keen amateur photographer, whose lifelong passion for stereoscopic images now lets him add 'author' to his list of credentials. In A Village Lost and Found, May and photo historian Elena Vidal uncover the identity of the Oxfordshire village of Hinton Waldrist in the work of Victorian photographer TR Williams. May bought Williams' series of 59 stereo cards depicting life in a small English village 30 years ago, but only in 2003 did he discover that it still exists. Here we see each of Williams' stereo cards above May's own stereo images of the same locations in the present day, and included is a free focusing stereoscope designed by May himself. It goes without saying that Williams' pictures are more interesting than May's. The essence here is a trip back in time to the 1850s, from which we can see a more detailed picture of our forebears rather than a little silhouette of a man! Jeff Meyer

Roger Hooper

Keep the World Wild

Until 22 January 2010. Hoopers Gallery, 15 Clerkenwell Close, London, EC1R OAA. Open Tues-Fri 11am-4.30pm (Thurs until 6.30pm). Tel: 0207 490 3907. Website: www. hoopersgallery.co.uk. Admission free

Roger Hooper has travelled far and wide photographing wildlife and recording projects for the WWF. His latest exhibition is a collection of images to mark the charity's autumn campaign, Keep the World Wild. The initiative aims to highlight the plight of some of the world's most threatened species and habitats, and to raise awareness of the WWF's key projects. Featuring a selection of Roger's colour and sepia images, as well as several hand-coloured black & white photographs that have not been shown before, the collection contains images from Roger's more recent trips to countries such as Zambia, Kenya, India and Borneo. There is a broad range of wildlife on show including elephants, cheetahs, polar bears and pandas. An excellent educational exhibition to keep families entertained this Christmas. Gemma Padley









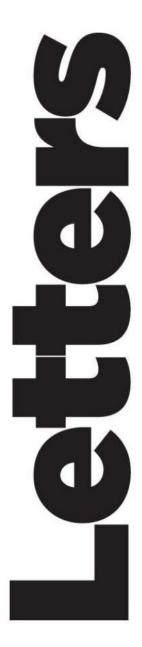




http://alansailer.zenfolio.com

These images, with their clashes of colour and dramatic mid-air motion, are the handiwork of Alan Sailer. Alan, who lives in California, took these daring images using a home-built, high-speed flash based on the design by Harold Eugene Edgerton, who invented the first high-speed electronic flash (see *Icons of Photography*, AP 3 January). He sets the flash to a 1sec delay that gives him enough time to fire the shutter with one hand and the rifle with the other. The extreme speed of the flash freezes the moment the object explodes. Alan has used this technique to explode many subjects, including Christmas baubles stuffed with jelly and Brussels sprouts. All prints are available to buy with profits going to charity. To see more of Alan's images, visit www.flickr.com/photos/ 8763834@N02/sets/72157621743897190/. **Gemma Padley**

Share your views and opinions with fellow AP readers every week



Corfield lives on



I read with interest Ivor Matanle's article on KG Corfield's Periflex cameras (Icons of photography, AP 21 November). I work in Ballymoney Museum in Northern

Ireland, and I would like to tell your readers about our own collection of Corfield material. Although the article mentions KG Corfield's home in Wolverhampton,

the company actually moved to the rural market town of Ballymoney, Co Antrim, in January 1959 and has since become an integral part of the town's history, having brought much needed employment to the area. Despite having to recruit an entirely new workforce, it didn't take long to get up to speed and by that summer, the Periflex 3A was launched from the new factory.

The museum's interest in the Corfield company began only a few years ago after the discovery of a website dedicated to the story. Since then, after public appeals and generous media coverage, the museum has amassed a significant

collection of cameras and other Corfield accessories, as well as film footage of the 3A in production. We could not have done this without the support of the local community who came forward not only with their products, but also with their photographs and memories of working in the factory. With the help of John E Lewis (author of It's by Corfield, it must be good: the Periflex story) and the support of Sir Kenneth Corfield himself,

> we organised an event for former employees in October 2007, which was attended by more than 90 people. We now have a permanent display of Corfield products to tell the story of Ireland's only camera manufacturer and to preserve the legacy of the company.

If anyone is interested in the collection or would like to donate material, please contact the museum on 028 27 660 230 or email museum@ballymoney. gov.uk. The picture (left) is of Ballymoney Museum's permanent Corfield display. Shirin Johnston, Ballymoney Museum,

I can feel a pilgrimage coming on -Damien Demolder, Editor



Common sensors

I was pleased to see the comparative review of the Canon PowerShot G11 and the Panasonic Lumix DMC-GF1 (AP 5 December), as I am planning to buy a smaller camera for ease of carrying. The review stressed the importance of sensor size, but did not give the actual size in millimetres of each sensor. This was because the obsolete sensor reference 1/1.7in was used instead. To the uninitiated, this might appear as if the Canon sensor is bigger than a full-frame. 35mm negative (which is roughly 1x1.5in), whereas it is, in fact, tiny. I don't have the figures for the actual size, but it is only slightly larger than a 1/1.8in sensor, which measures 7.18x5.32mm.

It would be helpful if sensor sizes could be routinely referred to by their size in millimetres as I think this is clearer and a much more easily understood basis for comparison. Gavin Anderson, Edinburgh

Price war

I see my remarks concerning the price of Canon equipment (Letters, AP 7 November) rumbles on with Stan Groom's letter in AP 5 December. I wonder if I might have the right of reply, particularly as Canon UK has now waded in, providing a footnote to Stan's letter with some vague economic arguments.

The undisclosed Canon spokesman claimed that my examples (which were included in Mr Groom's letter) did not include US taxes and duty, but they are wrong. True, my retail price of \$499/£300 does not include local state taxes, but US mail-order outlets do not legally have to levy any out-of-state purchase taxes. The

quoted prices did, however, include all applicable US import taxes and other relevant duties. Even with the maximum US state tax, this still comes only to about \$445 (around £330).

Canon's UK pricing model bears the hefty import duty of 0% on digital cameras, with a further imposition of 15% VAT until 1 January 2010. This still compares favourably with similar rates on US imports and average state taxes of around 8.5-10%. The difference of a few small percentage points at source (the so-called 'differing markets' model utilised by Canon) does not explain a disparity of over 50% upon relative retail pricing between the UK and the US.

I imagine it costs little more to ship a G11 from the Far East to Europe than to America - the yen has dropped against both the pound and the euro, while the dollar has not, making US

http://www.whattheduck.net/

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Letter of the week

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exchange rates more expensive. So exactly where are these specific 'economic factors' that Canon claims inflates UK retail prices?

Canon's only specific answer in its response to Mr Groom's letter implied that its UK retailers are responsible, namely that '... the consumer prices... determined by Canon dealers'. Are they really suggesting that greedy UK retailers are to blame - and would one of said retailers care to comment upon Canon's remark?

Perhaps next time Canon wishes to wade into this argument it might wish to offer more concrete evidence of just which 'economic' factor - other than pure greed - it holds responsible for its higher UK retail prices.

Clive Routley, West Midlands

I think we'll let you have last word on this subject and close it now, Clive. There is a significant price difference between here and the US, and I agree that it hasn't really been explained in an especially convincing way - Damien Demolder, Editor

A better angle

The wide variation in digital image formats requires that we stop referring to lenses in focal lengths. The angle of view in degrees of arc for a given covering circle or frame diagonal would be simpler.

This has to be better than talking about focal length 'changes' or equivalents. Camera lens apertures have never been stated as specific diameters, but as a ratio to the focal length. Binoculars state the angle of view or field at 1000 units, regardless of the magnification. A depth-of-field value would also provide a better understanding of how, say, a portrait or macro lens will behave given the magnification and aperture.

We need something more intuitive. Perhaps Geoffrey Crawley could supply some wisdom here.

Colin Shipton, London

That's not a bad idea at all, Colin. With more formats now than ever before, there is inevitable confusion. There is a real need for some standardisation - Damien Demolder, Editor

No more, no less

I hope the following word may ring a sufficient number of bells to interest your readers: overspecified.

Many years ago I was told by a BBC sound engineer that 'hi-fi' meant 'what you put in, you get out - no more

and no less'. This came as a slight disappointment to me as somehow, with all that wonderful clobber of sound mixers and microphones costing millions of pounds, floor managers and the like, I had expected hi-fi to mean a good deal more.

Many years on, the same illusion seems to be presenting itself in the camera world: 100 line pairs per mm; astonishingly low refractive glass for the lenses; multi-coatings; computeraided design used in lens construction; masses of pixels on larger sensors; 1/8,000sec exposures; superb printing techniques; hundreds of years of storage without damage and staining; mind-blowing resolution and all for a few hundred pounds.

Long ago, probably as the result of a lack of real talent at the taking or printing stage, I began to concentrate more and more on the nuts and bolts of cameras and could score well in any camera quiz devoted to their design and specification. I now realise, of course, that the idea of photography is to take and enjoy taking pictures. Three cheers for Roger Hicks.

David Campion, Somerset

Use it or lose it

I have just returned from a visit to Lee Miller's War exhibition at the Frances Bardley School in Romford, Essex. I would like to thank AP, without whom I would never have heard of this exhibition.

I travel to Chelmsford every fortnight from the south coast to collect my children and thought it would not be too far out of my way to go and see the exhibition. However, I am so glad that I made the effort as the exhibition was truly awesome. As Gemma Padley said in her review in AP 28 November, '... you do not have to trawl the big-name galleries to experience fantastic photography'.

I arrived at about 11.30am on Friday 4 December and I was the only viewer. In talking to the curator, Deborah Holland, I discovered that this facility is not well known and it does not have much of a budget to advertise. Lucky for me that AP decided to review it. For most people in the UK, it is difficult to visit London for exhibitions, so it is great when you publicise smaller venues.

Of course, even when you do, such venues need our support if they are to continue. I am usually as guilty as everyone else, but it shows that it is incumbent on all those interested in photography to get up and go. We must use it or lose it.

Brian Silk, West Sussex



Photography is both a universal and an individual pursuit of enjoyment, says AP reader **Liam Linehan**

OE Cornish's recent visit to Mallow, in County Cork, Ireland, where he shared his views and experience of photography, was thought provoking. He shared images, insights and stories, enthralling all who attended. Rock and mountain formations populated his images. The geology of the landscape came alive as he conveyed to us the power of nature's elements: the continuous shaping, erosion and building up of the landscape.

Reflecting on his presentation, I am conscious that the attraction and enjoyment of photography is both universal and individual. The pursuit of photography is an exercise in imagination. Capturing images is very individual: each photographer has his or her own views. The photographic challenge is to employ universal principles and compositional techniques to capture an image that has meaning for the photographer.

Any attempt to understand the motives that shape and influence a photographer's pursuit of images is risky. Every photographer has a unique world view, which is very individual to that photographer, as seen in the range and diversity of images that readers share weekly through the pages of AP.

GG Landscape is living history: images are moments in time, shaped by the past and giving some inkling of the future 55

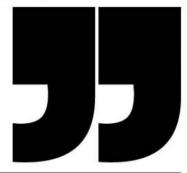
The landscape photographer, for example, is literally exercised when walking the highways and byways to perceive and capture landscape images. Limiting an interpretation of what an image reveals runs the risk of failing to understand fully the landscape before one's lens. Landscape is living

history; images are moments in time, shaped by the past and giving some inkling of the future.

For this photographer, landscape photography reveals so much. Capturing creative images and interpreting the landscape requires patience and discernment. Landscapes reveal the legacy of those who came earlier: historical monuments, such as New Grange, remind us that there were people here long before us. Fishing fleets moored at the quayside in harbours such as Dingle and Cork illustrate the contemporary industry of people and their technologies.

Previous generations would marvel at such progress. Fishing and agricultural communities live in and work the landscape. They are custodians. Today's landscape photographer captures creative images, documenting the way we live. But there is

more to understand, including the interconnectedness and inter-dependencies that shape all our lives. Photographers witness. in a creative way, the world in which we all live. Such creativity is both an individual and universal source of enjoyment.



Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication



TOM MACKIE

EXPLAINS HOW HE MADE A FEATURE OF CONVERGING VERTICALS TO CREATE DRAMA IN HIS IMAGE OF ONE OF THE KIO TOWERS IN MADRID, SPAIN

LL too often, converging verticals get a bad reputation. In a bid to replicate reality, many photographers try to prevent this optical occurrence either by photographing from a high vantage point, or positioning themselves further away and using a shorter focal length to reduce the amount the camera needs to be tilted.

Sometimes, though, embracing the very thing you are trying to avoid reaps huge rewards, as I discovered when photographing Madrid's famous KIO Towers, also known as the Puerta de Europa towers or Gate of Europe. The two identical buildings face each other and were commissioned by the Kuwait Investment Office (KIO) in the mid-1990s. You can see the reflection of the other building in the glass.

Designed by American architects Philip Johnson and John Burgee, the buildings, each more than 100 metres tall and tilting at a 15° angle, are positioned at the northern end of the Castellana Avenue, either side of the Plaza Castilla in Madrid.

I wanted to make use of the early evening light, so I took this shot at around 5pm. The metal struts across the front of the building reflected the sunlight in a dramatic way and I wanted to capture this. Waiting until the sun was low in the sky meant the light was softer and the overall effect less stark. I used a polarising filter to darken the sky and reduce the reflections on the dark glass. You can still see a certain amount of reflection, but the glare is markedly reduced. The polariser also helps to emphasise the intensity of the red that contrasts with the darker blue sky. The building, with its striking metallic cross and vivid red lines, has a slightly austere look and it was this sense of dominance I wanted to bring out in my image.

There were swarms of people all

around and keeping out of their way was one of the most difficult things about taking this image. Standing in front of the main entrance to this office building, I set up my Canon EOS 5D Mark II camera with a 24-105mm lens on a tripod and angled my camera until the verticals were converging in the way I wanted. I had my camera tilted quite far back for this shot. You have to use a tripod for an image like this because if you shoot handheld, it is more difficult to achieve a precise camera angle. If the angle is slightly wrong the entire image will be spoilt. Using a tripod allowed me to fine-tune my shooting angle to avoid this happening.

I was trying to bring out the converging verticals rather than attempt to get rid of them, which I could have done if I had used a tilt-and-shift lens. Converging verticals are also known as keystone distortion

and occur when you tilt the camera to fit a tall subject in the frame. It is especially noticeable in architectural photography where there are strong vertical lines. The distortion occurs because the film plane is tilted at an angle away from the building, so any verticals will appear to converge at the top. Sometimes converging verticals detract from an image and weaken the composition, but it is possible to use them as I have done here to create a dramatic sense of scale.

When I was framing this scene I thought carefully about how the various shapes and intricate parts of the structure would fit together in my composition. I was trying to create a symmetrical-looking image and I had to be at a very specific spot to do this, which was why I was standing outside the main door. I took this at 1/60sec at f/8 with my camera set to ISO 100.

The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp, Tom Mackie and Clive Nichols will reveal the secrets behind one of their great images. This week it's Tom Mackie

TOM MACKIE Architecture As an internationally respected architectural photographer, Tom brings a wealth of experience to AP

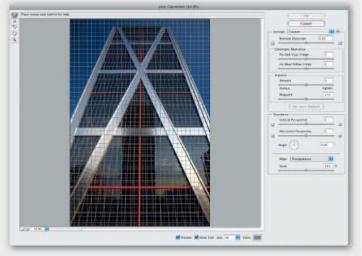


Balancing my exposure wasn't overly difficult. I had to be careful not to burn out highlight detail in the brightest metallic areas and not underexpose too much so the sky went black, but by looking at my camera's histogram I made sure my image was correctly exposed. I also knew that I could pull back any detail afterwards during post-processing if I needed to. I used Capture One Pro to convert the raw file and the Curves tool to ensure there was a decent amount of contrast in the image. I also increased the saturation slightly to further accentuate the contrast between the red and the blue. AP

Tom Mackie is holding a workshop in Valencia, Spain, on 2-6 February 2010. For more information visit www.tommackie. com/workshops/workshop.php?id=40

Talking technique

There will undoubtedly be occasions when you want to correct converging verticals in an image, but don't automatically rush to do this in software. Take time to look at how the verticals converge and notice the effect they have on the overall composition. Are the converging lines distracting and overpowering, or do they actually add something to the image? If they are distracting, you may be better off using the lens correction filter function in your software to correct them, but the converging lines may add an extra dimension to your image. The next time you are photographing architecture, think about how you can use converging verticals to create a sense of drama and scale. Try using a wideangle lens to accentuate the keystone distortion,



and the wider the lens, the more noticeable this effect will be. If you position the building in the centre of the frame there should be an equal amount of convergence on each

side. When used with prior thought and care, converging verticals can become a feature in an architectural composition in their own right.



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SIGMA



OUR WORLD

Liz O. Baylen: Born in 1979. Graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in The New York Times and Los Angeles Times.

Photo data: SIGMA APO 120-400mm F4.5-5.6 DG OS HSM, 1/2500 second at f5.6.



LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS.

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Amateur Photographer's guide to Britain's best photo locations. This week... Loch Awe

Piotr Czechowski



Favourite location Isle of Skye Favourite photographers loe Cornish and Colin Prior Approach To make the subject matter clear and easy to understand, yet fresh, new and somehow surprising. Changeable weather conditions and different light at different times can work in favour of a photographer with careful planning

COTLAND has long been a favourite haunt of Britain's landscape photographers, and just mentioning the names Loch Lomond, Rannoch Moor, Glen Etive and the Old Man of Storr conjures up a whole host of images we've seen of these wonderful places. Somewhat forgotten among the many lochs and glens of Scotland, however, is its third-largest body of fresh water - Loch Awe.

Nestled in the region of Argyll and Bute, Loch Awe runs south-west to north-east, roughly parallel to Loch Etive and Loch Fyne. Through the River Awe and Loch Etive, the loch drains westward from its northern

end, cutting past castles, glens and unspoilt countryside on its way to the Atlantic Ocean.

Ever the diligent photographer, Piotr Czechowski has made a point of visiting all of Scotland's top locations over the years, but he keeps coming back to Loch Awe for its unpredictable weather and constantly changing appearance. Just an hour's drive from Glasgow, the area around the loch is very accessible and doesn't require a tremendous amount of hiking to be able to get a stunning image. It truly is one of Scotland's hidden gems. But before you make your journey, Piotr warns, make sure you get a good pair of wellies!

NEED TO KNOW...

How to get there

By train: Three trains per day run to Loch Awe from Glasgow's Queen Street railway station. This is the Oban line, and Piotr recommends having your camera ready because many of the stops along the way are beautiful. By bus: Coaches from National Express and Scottish CityLink can take you to Loch Awe from anywhere in the country, with direct services running from Glasgow and Edinburgh. Note: there are no taxi services in Loch Awe village. By car: The east coast route from south of the border is via the A1, while the west coast route is via the M6. For full directions, visit www.loch-awe.com.

Where to stay

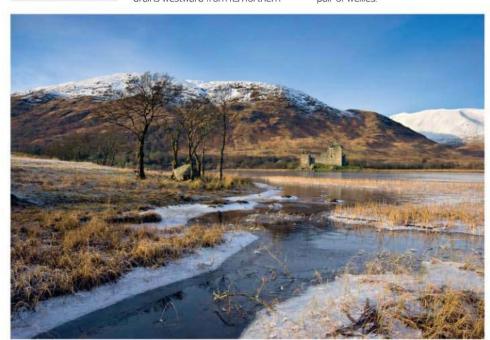
When the railway finally opened up the settlements along Loch Awe to outside visitors, the Loch Awe Hotel was the first major development to be built. Erected in 1880, this grand manor offers stunning views across Loch Awe to Kilchurn Castle. For a more rustic stay, try one of the cabins at www. lochawecabins.com. These offer the more adventurous photographer a great base for exploring the loch and surrounding Highlands.

Where to eat

The Tight Line: This pub is a favourite stop for both locals and hill walkers, who pop in for the highly rated food and real ale. On Saturdays there are live jam sessions by local musicians.

Don't miss

Loch Awe boasts the ruins of several castles on the small islands off its shores. The most famous is Kilchurn Castle, which lies at the northern end of the loch and is one of the most photographed castles in Scotland. In summer you can reach Kilchurn Castle either by a short boat trip or via the half-mile walk from a small car park just after the bridge over the River Orchy. The boat leaves from a landing near the railway station, and good parking is available at the bottom of a steep track that descends from the main road west of the Loch Awe Hotel.



Wide angles Canon EOS 20D, 10-22mm, 1/40sec at f/11, ISO 100



I took this image of Kilchurn Castle and the surrounding countryside in January. I'd photographed this scene in darker conditions and wanted to take

advantage of this day's bright conditions. I was drawn to the frost and the potential to use this tributary into the Loch as a leading line to guide the viewer's eye out to the castle in the back of the frame.

I used a wider focal length for this shot than I would normally use. I like to try different combinations of focal lengths as this helps me visualise a scene. By shooting at a wider angle I was able to include the frost and streams, and together these elements formed the leading lines I was after and gave the picture a nice balance that put the castle in the context of its environment.





Panorama

Canon EOS 20D, 70-200mm, 1/15sec at f/8, ISO 100



This view was taken near a hotel in the village of Loch Awe. You can see Kilchurn Castle on the left. Often

people will zoom in on the castle. but I was looking for something a bit different. I took this in September, and that evening I had some nice light and interesting cloud formations.

I wanted to create a stitched panorama of this scene. I set my telephoto lens at about 100mm because I wanted to bring forward some of the features from the background and make them more prominent.

Bruce defeated the Clan MacDougall near the loch When taking individual pictures for the stitch, leave about 30% overlap on each succeeding image. Also, make sure you use the same exposure for each frame, otherwise parts of the panorama will be brighter than others. Software can fix this, but it's better to have all the right material to work with from the start. I now use a panoramic adapter that helps me rotate the camera around a central point to help overcome parallax error.

Weather... 1

Canon EOS 20D, 18-50mm, 1sec at f/13, ISO 100



Originally I had intended to go to Rannoch Moor on this day, but I changed my mind at the last moment

and decided to go to Loch Awe.

I was hoping for a nice sunrise, and because of the mountainous terrain surrounding Loch Awe

village and Kilchurn Castle I thought it

would be quite dramatic. Then it started to rain. Using my favourite waterproof system - a plastic

bag - I tried to wait it out. It may rain a lot, but

often it's not for long. Finally, there was a break in the clouds and this rainbow appeared next to the castle. I quickly fitted a polarising filter to make it more vivid. The dynamic range wasn't huge, but I feel this shows the drama of the moment. The rainbow only lasted for a few minutes, but I'm glad I was patient enough to wait for it.

Weather... 2

Canon EOS 20D, 10-22mm, 1/10sec at f/13, ISO 100



This was taken in the same position and only five minutes after the rainbow I photographed

in the image 'Weather... 1' (see left). I like this shot because it demonstrates how quickly and dramatically the weather can change in this part of the country - I never even took my tripod out of the water. I had to take this picture to show what you can achieve in such a short period of time, as the rest of the day there was a clear blue sky.

This is almost the shot I had originally imagined when I planned to shoot a sunrise over Kilchurn Castle. Llike how the tree trunk in the foreground leads you to the grass in the middle of the frame and on to the castle in the back.

This is one of my favourite views around Loch Awe for the way that the castle is set against the hills, with the water below it and cloud formations rolling into the valley through the break between the hills. It has nice extremes of light and colour.

Adding elements

Canon EOS 20D, 10-22mm, 1/80sec at f/11, ISO 100



This is a view of the castle looking to the west. It was a cold day, and I was there in the early afternoon

when the sky was boring and featureless. Although I like to include cloud formations and dramatic skies in my compositions to add another layer of interest, sometimes you just can't do this. As I was stuck with a flat blue sky, I was looking for another interesting element that I could add to distract the viewer's attention away from the featureless sky.

Eventually I wandered into some trees where I found this interesting group that were leaning in the same direction. As I played around with different focal lengths, I found that the trees framed the castle nicely and added a third dimension to the scene. It's hard to give a strict recipe for success, but where possible I look for symmetry and patterns that can create another level of interest. This works well with colours and shapes.

Low clouds

Canon EOS 20D, 10-22mm, 1/40sec at f/11, ISO 100



This was another occasion when I travelled to Loch Awe only to be met by poor weather. However,

unlike some of my other visits, the rain hung around all day.

This was actually my first visit to Loch Awe. What drew me out of my car and across the fields to take this shot was how the low clouds and dark, moody light gave the surrounding area a Tolkien-esque feel. The landscape reminded me of a chapter in The Fellowship of the Ring called Fog On The Barrow-Downs. I had Loch Awe is renowned for its trout fishing. imagined the scene in this way and used my Cokin tobacco-effect filter to Salmon also pass through the loch enhance the strange surreal quality of it. Around the loch there are a number of hills on which you can often capture low-lying clouds. Clusters of trees like these are great framing devices as they allow you to add scale and depth to your composition.

Autumn colours

Canon EOS 20D, 10-22mm, 1/10sec at f/13, ISO 100



This is a view of the loch looking north. Although the western view has the more picturesque and

popular viewpoints, there are plenty of good angles to be found at Loch Awe.

I was drawn to these bright autumn leaves, which were scattered over the ground among the moss-covered stones. Despite the dark clouds and changing weather, you can often find nice colour arrangements around

Loch Awe.

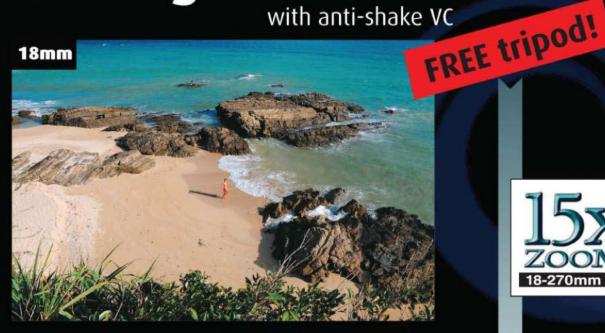
I initially tried a landscape format, but it didn't quite work with how the stones were positioned on the ground. By switching to portrait format, I simplified the composition by focusing on one group of

rocks. The angle at which they're positioned centres your attention and directs it back towards the hills.

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Above: Chris Steele-Perkins

Top: Brixton, London. Annie and Cedric at home, 1991

Right: London, St Thomas's Hospital. Night-time with a view of Big Ben, 1990

Top right: Wolverhampton. Indian children playing in the street, 1979

TS shape may be different, but you could argue that a camera is like a passport. For a professional photographer, a camera can be a ticket to anywhere in the world, a means to explore unfamiliar sights, cultures and encounters at the click of a button.

Chris Steele-Perkins has photographed all over the world, but has never stopped taking pictures of everyday life in Britain. His latest book, England, My England, is a collection of images taken in England over a 40-year period, taken from documentary stories he has worked on, previous books on English themes, and pictures of family and friends. As an overview of life in Britain it makes fascinating viewing, while as a personal body of work it reveals a great deal about a documentary photographer whose passion for photography has its roots firmly in England.

Born in Rangoon, Burma, in 1947, Chris moved to Britain when he was two years old. After studying psychology at Newcastle University and contributing to the student newspaper in his spare time, he started working as a freelance photographer. In 1971 he moved to London to pursue his photographic career. Photographing mainly in Britain, Chris concentrated on documenting urban poverty and photographing people from a variety of social backgrounds. When he joined Magnum in 1979, Chris started to spend more time abroad following stories in the developing world, but carried on taking pictures at home in between assignments.

'I didn't make a conscious decision to

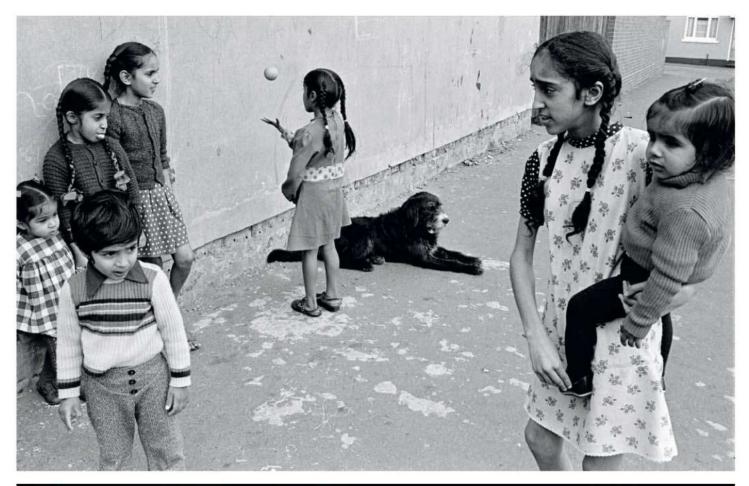


come back to photograph England, it kept drawing me back,' says Chris, who lives in London. 'England has always had a draw for me and it continues to "get at" me. Perhaps it's because I've never felt entirely at home here. For a long time I felt a bit of an outsider so maybe I'm trying to figure out where I fit in, but I'm not sure you ever do [work out where you belong]:

This isn't the first book Chris has published of English photographs. His last book, Northern Exposures, was a black & white exploration of life in the north-east and he has published several others focusing purely on England.

'I didn't want to repeat the books I'd

already done, but I realised I had 40 years' worth of images I could weave together to present England as I have experienced it,' he says. I wanted the book to be exactly what it says it is - my view of England, my personal life living here, my experiences of this country. Over the centuries England has seen a continuous process of immigration, and as an immigrant myself I can identify with that to a degree. England will change, it always has, but the roots of English culture are deep and extensive. To me, photography provides an entry point into other people's lives, but the process of approaching people is based on trust and honesty. You can't talk someone into









GG I considered including celebrity images, but I thought they would steer the viewer off course 99

trusting you, but if you explain what it is you're doing he or she might just open up and show an interest. It's a case of blending into the situation you find yourself in.'

Not attempting to be revelatory or make wild, generalised claims about what it means to be English, the book is rather an observational, reflective view of English values and social norms, featuring people from all walks of life. Throughout the book, carefree images with a hint of humour celebrate English eccentricity in all its glory. In one, two people perch on a bench, their heads completely covered by a sea of bushes (see left), while another captures the heady excitement of two country gents enjoying a spot of pheasant shooting (see page 25). An image of a picnicking group in front of a field of cows (see right) in many ways typifies the quaintness of the British way.

Yet there are also less light-hearted, more thought-provoking images amid the jovial, slightly tongue-in-cheek photographs. The book includes images of relatives caring for ill family members, pub brawls, street demonstrations, Nazi supporters, premature babies and poverty-stricken families. 'Some of the book is quite dark,' says Chris. 'There are images taken in hospices and of homeless people on the streets. But life's



not all like that - it can be fun, too. I felt it was important to try to reflect those two things, to let the work tell me how it wanted to be presented rather than have a set idea to force the images into. Most of my work is about ordinary people and how they live their lives,' he continues. 'I considered including celebrity images, but I thought they would steer the viewer off course and break the rhythm I was trying to create."

The process of selecting which images to

include was a huge undertaking involving much revision, readjustment and re-jigging says Chris. The book features both black & white and colour images from the late 1960s until a few years ago. They were taken on a range of film and digital cameras, including an Olympus OM-1, OM-2 and Leica M6 in the late '70s to mediumformat cameras such as the Plaubel Makina 67 and Mamiya 7, and most recently, the Canon EOS 20D and

Above: Blackpool beach, 1982

Left: Picnic at the Glyndebourne Opera, 1988

Far left: Cotswolds. **Hidcote Manor** Gardens, 2007

GGI was conscious of keeping a balance – not including too many pictures of homelessness, for example 99

Canon EOS 5D Mark II DSLRs that Chris currently uses. While Chris didn't actively pursue 'themes' in his book, issues such as cultural identity, loneliness and social class emerged nonetheless. 'The first thing I did was to go through old contact sheets and slides, looking for images I'd forgotten about or perhaps hadn't printed up,' he says. 'I made a selection of about 600 images and thought, "Let's see if I can make sense of these." The most obvious way of doing this seemed to be chronologically. I thought about introducing specific "themes", but that seemed a bit forced. The only natural theme really is my life and the things I've been engaged with over time. It was a case of being aware of the themes, but not allowing them to take over."

Once he'd selected which images to include, Chris earmarked two as a starting and end point, within which he could arrange the others. 'Once I had the opening and closing images clear in my mind, it started to fall into place,' he says. 'I used the chronology element as a framework, but allowed myself to play around with the images. I was conscious of keeping a balance - not including too many pictures of homelessness, for example. After a while this ordering process becomes instinctive. Once I'd made a sequence I let it "marinate" and came back to it later. Often images would jump out at me - ones that perhaps worked better in a different order or that shouldn't be included at all. I must have redesigned the book at least 12 times! Fortunately, I could do it digitally, which was a huge time saver, but it doesn't make the fundamental selection process any easier."

From the beginning there was an inevitable autobiographical element to the book, although this was never the sole driving force. I have often thought about the idea of a photographer having two lives - on one hand taking pictures in Africa, for example, and that being "work", and coming home to take pictures of the family. But whether I'm photographing at a refugee camp in Africa or my kids at home, it's still me doing the work -I don't separate the two in my mind.'

One of the most personal, moving images is a photograph of Chris's mother in her coffin (see above). It is an incredibly emotive image, but one that Chris felt was important to include in the book. 'It's a strong image, I think. I have images of other dead people in the book, so I didn't see why I shouldn't include this one,' he says. 'I wanted to be honest about what my life has been like. There is a point when you think, "Maybe I won't use that picture because it's too personal," and you are aware of not putting

Chris's brother Thein and his sister Seyna at their mother's funeral in Northampton,

too much of yourself into a book, but I wasn't trying to run away from the personal aspect. On the other hand, I didn't want to push it in people's faces, either. I wanted the personal images to be part of the overall flow.

'Photography has taken me through England and taught me a great deal about this country, and I've been in situations I would never have encountered if I hadn't been a photographer,' he adds. 'I would hate people to see the book as a definition of "Englishness", because it's not, it's my experience of being English.' AP

England, My England (ISBN 1-90479-438-6) is published by Northumbria Press and costs £30 (RRP), Available from bookshops and websites, including Amazon, where it costs £19.98 (plus p&p).

To see more images by Chris Steele-Perkins, visit www.magnumphotos.com



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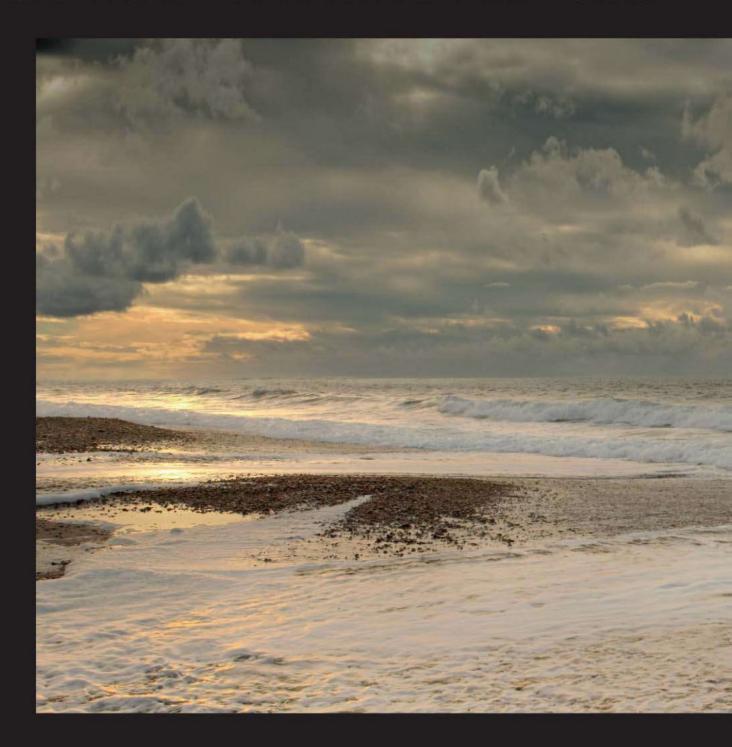
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Jan Ormerod Kent

Jan was inspired to take up photography after seeing the work of Magnum photographer Philip Jones Griffiths. Jan's favourite photographic subjects are portraits of his family and friends, although he also enjoys photographing urban scenes in London. 'It's exciting trying to portray something quite mundane in an unusual and arresting way,' he says. 'I love the diversity of photography: it can be beautiful, ugly, funny, confusing and inspiring. There is so much scope for experimentation, and the feeling you get when you get a good shot is second to none.

Gare du Nord 1 To create a 'timeless'

image of the French train station, Jan shot in black & white and stitched the separate frames together in Photoshop, before selectively sharpening the final panorama Sony Alpha 200, 18-70mm, 1/125sec at f/3.5, ISO 100

Lake District landscape 2 Jan originally took

this photograph of Gummers How near Lake Windermere in colour, but he converted it to a high-contrast black & white image to create a moody, expressive feel Pentax K110D, 18-55mm, 1/350sec at f/11, ISO 200

Daughter... 2 3 Jan captures a

look of wonder on his daughter's face in this softly lit, natural-looking image. 'She had spotted the neighbour's dog and was very animated,' says Jan. 'I desaturated the colours in Adobe Lightroom' Sony Alpha 200, 18-70mm, 1/160sec at f/5, ISO 1600

Jan has made a wonderfully atmospheric photograph of his daughter, and used the softness of diffused window light to great effect. The child's expression of child's expression of amazement makes an ideal subject, but it is Jan's framing, aperture choice, desaturation and depth of field that make the scene a success -Damien Demolder, Editor











Mike Berry Teesside

Mike's photographic journey began in the 1970s when he bought a Canon AE-1. Not comfortable embracing digital imaging, Mike hung up his camera for several years, but picked up photography again after a chance meeting with Sir David Attenborough in a hotel in Borneo four years ago. Upon returning to the UK Mike bought a digital camera and has been taking pictures ever since.



Golden Buddha... 1 To avoid 'tourist' shots, Mike isolated

part of this statue by zooming in close Canon EOS-1D Mark III, 70-200mm, 1/30sec at f/4, ISO 800

Golden
Buddha... 2
2 Mike made
Levels and Curves adjustments, and boosted the saturation to bring **out the gold leaf** Canon EOS-1D Mark III, 70-200mm, 1/60sec at f/3.5, ISO 800

Praying
3 'This man was
at the top of some
steps quite far
away, so I angled
my camera upwards
and zoomed in and zoomed in close,' says Mike Nikon D200, 70-200mm, 1/80sec at f/2.8, ISO 400





Hariprasath Raajaraajan

To keep with the festive spirit, we thought we would publish these bright, whirling fairground images by 24-year-old Hariprasath. A selection of his other images were previously featured in *Gallery* in AP 8 August. As a child, Hariprasath was interested in painting and says his love of photography came later. He is especially interested in low-light, macro and landscape photography.

Whirring ride... 1

A Hariprasath uses a long exposure to capture the movement and colourful lights of this ride Nikon D40X, 18-55mm, 25secs at f/22, ISO 100, tripod

Whirring ride... 2
2 To avoid including crowds of people in his compositions, Hariprasath made sure he chose his camera angle carefully Nikon D40X, 18-55mm, 25secs at f/22, ISO 100, tripod

Whirring ride... 3
3 Spiralling, whizzing lights leave long trails
Nikon D40X, 18-55mm, 25secs at f/22, ISO 100, tripod

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Things to come

Widespread automatic horizon levelling, keystone correction and automatic image sharing with friends and family are just three of **Angela Nicholson's** predictions for 2010

HERE'S no getting away from the fact that 2009 has been a tough year for many people, including those in the photographic industry. At the start of the year you could be forgiven for thinking that it might be a quiet one for camera manufacturers, but looking through AP's records confirms that we have tested 18 new interchangeable-lens cameras, and there are more to come in early 2010.

Once again it seems that necessity is the mother of invention, and a combination of the economic situation and fierce competition has pushed manufacturers to develop new features to persuade photographers to part with their cash. And when innovative features

come along, it always sets the mind racing about what could happen in the future.

Maps and levels

Digital levels are now starting to appear in more DSLRs, but only Pentax has linked the level in its K-7 to its Shake Reduction system to enable automatic horizon correction. Pentax has an advantage over Canon, Nikon and Panasonic here, because it uses a sensor-based rather than lens-based imagestabilisation system. However, there are other options. I would like to see a manufacturer link a digital level to the self-timer, so the level could be used to trigger the shutter as soon



as the camera is horizontal. It would put an end to sloping horizons when shooting handheld. In quick-firing situations an electronic level could record the angle of the camera at the time of shooting, and then either straighten the image as it is processed in-camera, or allow the user to straighten the image using software post-capture.

I wonder if a manufacturer could develop a system that would use the measured camera angle, focal length

and focus distance information to apply automatic correction to images with converging verticals. Obviously this would be complicated by shooting from either side of the horizontal centre of the building, but perhaps in the future this could also be taken into account using GPS and compass data.

Last year I forecast that global positioning systems (GPS) would become more prevalent in digital cameras and perhaps even enable satellite navigation. Although it hasn't **GG Wireless technology** could enable firmware updates to be made automatically, in the same way as computer software updates 55

come to fruition during 2009, I have high hopes for 2010. While they aren't quite as dependable as dedicated handheld navigation units from Garmin, TomTom, Magellan and so on, mobile phones such as the iPhone offer street-level maps and positioning information with a digital compass for directional data. The larger high-resolution screens that are now more commonplace in compact cameras as well as DSLRs are ideal for displaying maps and location information.

In the meantime, I suspect that it won't be long before an iPhone app comes along to offer photographers the inside track on photographic locations in the local area - there are already apps available to display landscapes of tourist destinations around the world. The street-level mapping should be able to guide photographers to within a few metres of the perfect shooting angle, while the app could suggest the ideal time of day to visit and make focal length recommendations. The app could even link to weather forecast websites so you can check if the conditions are ripe for a shoot.

As geotagging of images becomes more prevalent, photographers can exchange shooting data to guide others towards picturesque locations.

Sharing, projectors, web and print

The popularity of social networking websites such as Facebook and Twitter underlines the human desire to share experiences. Sharing images is also a great way of making photography more rewarding and is something camera manufacturers are keen to encourage and explore. In addition to allowing access to the internet, many mobile phones now











enable images to be directly uploaded to sites such as Flickr and Facebook. It seems likely that this type of technology will become more common in compact cameras and maybe DSLRs in the future.

So far Polaroid is the only company bold enough to bring a camera with an integrated printer to market, but other manufacturers have enabled other ways of sharing images directly from the camera. Nikon, for instance has introduced the Coolpix S1000pj, which has a built-in projector that makes it perfect for showing off images at social gatherings. Could it be the start of a whole series of cameras with projectors? Ricoh has mentioned that a projector unit could be introduced to its new GXR system. This would lock into the camera back in place of the lens and sensor to enable images on the inserted memory card to be projected.

More than 245 electronics companies, including Ericsson, HP, Microsoft, Nokia, Philips, Samsung, Sharp, Sony and Toshiba, are working together in the Digital Living Network Alliance (DLNA) to ensure that the digital equipment we buy in the future is fully compatible. So if you shoot a video on a DSLR and then download and edit it on a computer, you can watch it on a television that's connected, either wirelessly or by a cable, to the household network.

We can look forward to more of the electronic devices in the household becoming linked via a network. Potentially, wireless technology could enable us to download images automatically to a hard drive as soon as we step through the front door after a shoot, so that by the time we have hung up our coats, made a cup of tea and sat down, they are ready for review on the television. With a few touches of the TV remote control the best images could be selected and uploaded automatically to a preselected website for sharing with friends, family or the world at large.

Wireless technology could also enable firmware updates to be made automatically, in the same way as computer software updates. Battery chargers also look set to be consigned to the history books with the evolution of wireless charging via devices like the Powermat. The mat is plugged in and then compatible devices are laid on top to charge their batteries. It can't be long before this technology spreads to digital cameras, perhaps allowing wireless charging at the same time as image downloading and firmware upgrading.

Face recognition

The ability not just to detect, but also identify faces has already appeared in a few cameras from companies such

Evolution of face recognition could automate sharing images with your subjects via email or websites



as Panasonic and Samsung, as well as Adobe's latest version of Photoshop Elements. In the cameras it enables the photographer to prioritise individuals in a scene for focusing and exposure, but as with the software it can also add tags to help organise and locate images later. As the facerecognition systems become more sophisticated, it may be possible to use them to send images directly to the subject via a stored email address or load the images to their Facebook wall or a mutually convenient FTP site. It could spell the end of photographers having to sift through images to find the ones their friends want before burning them to a CD.

LCD screens

Not too long ago, 2in, 230,000-dot LCD screens were about all we could expect in a DSLR, but today 3in, 921,000-dot devices are almost standard. The larger size makes a significant difference when focusing manually using Live View technology or when reviewing images. There are also more DSLR and hybrid cameras with tiltable or articulated LCD screens, and this is a huge bonus when shooting from very high or low angles - or in some cases, when taking a self-portrait. It is especially useful with video-enabled cameras, as movie footage can only be shot when the scene is composed on the LCD screen. As we can reasonably anticipate that video technology is going to become more widespread in DSLRs, we can also expect to see more articulated LCD screens.

Dynamic range

The big news for dynamic range during 2009 was the arrival of the Pentax K-7 and Sony Alpha 500 and 550. These cameras are capable of automatically combining images taken with different exposures to create a single composite picture with detail in the shadows and the highlights. The Sony cameras offer the most sophisticated approach, with the user being able to specify the difference in the exposure of the two shots that are combined. However, at present the final look of the image can only be assessed after the two shots have been taken and combined, and it would

be useful to be able to preview the effect on the LCD screen. I think there will also be a race to shorten the time these images take to process.

According to Apical, the UK-based company responsible for the dynamic range optimising algorithms found in many DSLRs, we can expect to see dynamic range optimisation being applied to 1080p video guite soon. The company has also made its latest system (which has yet to appear in a camera) compatible with stills images of up to 64 million pixels and 20-bit depth, which gives an indication of where it anticipates digital cameras may be headed.

Video support

At the end of 2008 there were two video-enabled DSLRs, but this number has now risen to 14 (including hybrids) and the technology is more or less expected in any new interchangeable-lens camera. As shooting video becomes more popular over the coming months, we can expect to see more accessories aimed at helping budding videographers. The design of stills cameras doesn't make them especially easy to hold steady when shooting video, and video tripod heads are likely to become popular. Sales of devices such as the Steadicam Merlin (pictured) may also pick up as photographers turn their hand to video and need a method of keeping



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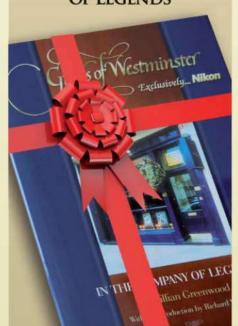
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Alteredimages

With his days of long lenses firmly behind him, wildlife supremo **Andy Rouse** tells **Jeff Meyer** why he reinvented his style to better document the relationships between animals and their fragile ecosystems

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►OMETHING happened to Andy Rouse when he made the switch to Nikon about 18 months ago. A self-admitted former 'big-lens shooter', the wildlife guru was known and beloved for his in-your-face photos of the world's most farflung animals. When he moved to the Nikon D3X, though, his animal portraiture started to take a very different direction.

'I used to be a bit of a one-trick pony,' Andy admits. 'But when I switched to Nikon I started using a 200-400mm zoom, which gave me more of a compositional element to my pictures. Suddenly I could zoom back and take in more of the animal's habitat. Gradually, I started to use more wide angles and began to realise that you don't always need a 600mm to take a great picture. Now I use a 600mm because I have to, not because it's the standard for what I do.

'In wildlife photography, you can get too dependent on your long lenses,' he adds. 'But if you were a builder you wouldn't use the same tools all the time. It's the same with photography. You want to try to remember to use all your tools to make something original. You want to keep learning and taking on new challenges. I think everybody has to adapt, and to try to push the boundaries of what they do instead of staying in the same mould of filling the frame, which I abhor these days.

Context is the key, says Andy. A swimming polar bear, for instance, is a compelling subject, but when it's near an iceberg you can zoom out and frame the bear at a wider angle to tell a better and more complete story. As a fervent conservationist, Andy's new style also gels with his mission to illustrate his animal

'I get turned on by stormy conditions, but when I photographed these starlings (right) my job was more difficult because there is such a short window when the birds fly in these patterns. There's no point shooting starlings if it's sunny. Luckily, since they flock in winter, you have a better chance of getting an interesting evening sky than you would if they flocked in summer.

On this occasion I turned up with a 500mm lens and realised it was a stupid idea, as there was too much emphasis on individual starlings. I tried a 24mm wideangle lens, but the starlings were lost against the sky. I want people to look at that shape, but also know what it is. If the image is too confusing, the viewer will look away at another picture.

'Eventually I realised that a 70-200mm was the best option, as it gave me room to move in and out. With starlings you don't want to include a flock formation in your frame that is too big. I wanted to concentrate on one group making one shape, otherwise the picture is confusing. Isolating one formation shows the intricacy and beauty of what these birds do. I put a lot of contrast into my starling image to bring out the colour and shot them all in silhouette to emphasise the shapes.'



Remote triggers

'I don't like remote triggers because when I use them I feel that I haven't taken the picture. I want to be there and experience the moment myself. When you look at one of my pictures, you can be sure I pressed the shutter release.'

'I spotted this iguana (above) as it was coming back to its burrow. My experience is that you don't disturb an animal in its home, so I sat behind the burrow. The iguana was going downhill and kicked up some dust, which was a very lucky combination.

Since the light was getting low, I had previously dialled in ISO 1600 and I was glad that I had. Anything less and this shot would have been a blur, which might have worked in a different way but it was not the shot I wanted. When the iguana started moving, I kept the autofocus point over the face and picked my images carefully, as I did not want to run out of memory buffer.'



'Even though the sun was strong, the light was still too poor for me even to contemplate using a long lens to get in close to these cheetahs. If I had used a long lens, nothing would have been sharp. I used my 70-200mm instead, which allowed me more light to get a faster shutter speed, and in the speed, and in the end I captured this lovely habitat shot. The wideangle approach also hides the fact that these cheetahs are unimpressed by the rain and are huddled up together!' together!'

subjects' fragile relationship with their habitat.

'From a commercial standpoint, it's suicide,' he says, 'but what motivates me is trying to find new ways to photograph subjects. With this new collection I was looking at light in different ways to see how I could be more creative, and then looking at the story that goes with it.

'Wildlife photography is a wonderful thing, and my goal is to show the animal kingdom to people who will look at it and not necessarily think, "Wow! Look at that animal," but instead think, "Wow! Look at where that animal lives! We should do something about climate change so polar bears continue to have somewhere to live."

Andy's efforts manifested themselves this year with the release of Living Landscapes (see Review, AP 22 August), which clearly shows his move to a more experimental side of wildlife photography. The book, he says, is about making a more complete picture, but it is also about trying to show photographers that you can develop your own style and not have to rely on one trick. Rather than a large

'Since the message in this image is the scale, it was more important to get the tern in the correct position than to make sure it was exactly sharp. Raising the ISO to 1000 on my D3, I shot at an aperture of f/22. This ensured that everything in the image would be sharp enough anyway'

Andy on... **Tripods**

'I hate using tripods. They restrict me to one place, and I like to have the option to shoot low down or get a higher angle of view. Instead, I hold the camera firmly against my body and use my body's natural contours to hold the camera steady. My feeling is, if I can't keep the camera steady without a tripod, then I shouldn't be a professional. It's the same as if you're a striker for West Ham: if you can't score a goal, then you shouldn't be a striker! Luckily, the D3X is good in low light and lets me get a faster shutter speed. I usually try to shoot 1/1000sec as a default.'

anthology of single images, Andy has broken this collection into portfolios to demonstrate the stages of his developing vision. 'Habitat' finds him studying the relationship between animals and their surroundings. In 'Snow Geese', Andy abandons the wildlife mantra of sharpness to study the movements and streaking colour of geese in flight, while 'Patterns' focuses on the shape and colour of his subjects, a theme Andy says was inspired by the work of aerial photographers like Yann Arthus-Bertrand. 'I take my inspiration from landscapes, nudes, portraits and all number of things,' he says. 'I don't see why all genres can't learn from each other.'

With the climax in 'Planet Galapagos', we see Andy applying his conceptual styles in the epitome of interconnected living landscapes. This final portfolio, with its abstracts and unusual angles, illustrates how we can apply a more creative approach to a complete body of work.

'I'm not actually this kind of purely artistic photographer,' he says, 'but once you've done your 50th full-frame portrait of a tern against a blue sky,



Andy on... **Image editing**

My approach is to use the editing process only in an artistic way. I don't use the selection tools, but maybe I'll adjust contrast. I spend about ten minutes at the most on each image, and sometimes it's just one minute. Some people really enjoy the post-processing stage, but it's just not my bag.

'Unfortunately, I'm quite prolific at taking photographs and it takes a lot of time to process them all. Luckily, I don't photograph every day. I will wait for the conditions to be right. If I photographed every day I wouldn't be able to process everything.'

you're looking to try something different. You want to portray motion in the sea or use a bit of blur. Creativity makes people look a little longer.

'The problem with wildlife photography is that you often have to rush. Many animals are nervous and elusive, so you don't have time to consider a more nuanced composition. But if you can make the time to look at the light and the angles available, you can start to see what you can do differently. All the time, I have to tell myself, "Wait, you idiot!" I try to imagine that I'm a landscape photographer waiting for a certain cloud formation."

Andy has never been shy about how he works. He's candid about his techniques, even going as far as to reveal how he made each of the pictures in Living Landscapes in a section of thumbnails at the end. 'We should pass on what we learn,' he says. 'I share information with other wildlife photographers who may share info with me one day:

What Andy does tend to keep close to his chest, however, is his UK work. Known mostly for his work on other continents, Andy admits he spends a lot of time photographing in the UK but doesn't 'make a big shout about it'. It's hard to find animals in this country, he says. The series of starlings, for instance, were taken right on his doorstep. The spectacle of thousands of birds returning en masse to roost throws up incredible shapes and patterns, but there is only a six-week window to photograph this behaviour (see page 49). This requires a different skill set to be able to get very good pictures, very quickly. Nevertheless, the starling experience was inspiring, Andy says, and next year he plans to spend more time photographing wildlife in the UK

Photography is about experimentation, he adds. There comes a time when you look at your pictures and ask yourself if they're all the same. 'A lot of people want a shortcut to get perfect images, but you have to find what style suits you,' he says. 'You will only discover this by photographing what pleases you and by experimenting.' AP



Andy on... **Getting close**

'How close you get depends on each animal and their reactions. I don't want them to flee or be scared of me. If you make a polar bear run because you're too stupid and got too close, it can cause a lot of stress for the animal.

Lions, for instance, will carry on sleeping when you're in a vehicle, but if you have a shy animal you have to be more careful. That's why I have a 200-400mm zoom. Sometimes it's not possible to use a wideangle, but with penguins you can. They just don't care - if you walk away, they will follow you.'



Copies of *Living Landscapes* are available for £19.99 from www.andyrouse.co.uk or from Amazon and other retailers. You can also follow Andy on Twitter at http://twitter.com/Wildmanrouse

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Joby Gorillatorch

Flexible wrap-around legs and strong magnetic feet make the Gorillatorch a useful photographic gadget. **Angela Nicholson** tries it out

■HERE are a few items that aren't directly marketed at photographers but which are nevertheless essential to a seasoned 'tog's kit bag, and Blu-Tack, gaffer tape and bulldog clips are just three that immediately spring to mind. They have a multitude of applications, from holding a subject in place and keeping cables out of shot, to securing gels and diffusers in front of studio lights. Thanks to the flexible legs that have made the Gorillapod (a small but strong and bendy three-legged camera support) so successful, the Gorillatorch is likely to soon be finding its way into many photographers' bags.

For those unfamiliar with the Gorillapod line-up, the Gorillatorch looks like a torch attached to the top of a small tripod with legs made from black and white beads. These beads are, in fact, a series of ball-and-socket joints that allow the legs to be curled

into all manner of positions, even around posts and tree branches or any other convenient, potential support. The feet of the legs have fairly strong magnets that are capable of holding the Gorillatorch steady on many metal surfaces.

The beauty of the Gorillatorch is that the flexible legs and adjustable head enable light to be shone from awkward angles into dark crevasses. Conveniently for photographers, the Gorillatorch has a dimmer switch that provides some control over the brightness level. Although small, the CREE LED lighting, which is powered by three AA batteries, is very bright and has a maximum output of 65 lumens from one watt.

Performance

Unlike when using a torch for painting with light, the photographer's hands are free once the Gorillatorch is in place. The naked light produces a





bright central beam surrounded by a wider pool of light, which, although ideal for illuminating a small area within a scene, needs diffusing for many photographic applications. I taped a small square of greaseproof paper over the lamps of the three Gorillatorches I used in this test to produce a softer, more even light.

The light from the LEDs is much more neutral than from a normal tungsten torch, although a little blue. While the results I got when shooting with a Sony Alpha 850 set to its auto white balance option are reasonable, a custom white balance produces more pleasant images.

One of the three Gorillatorches I tested appeared to have a loose connection and for a while I had to press or twist the battery compartment lid to switch the light on. Eventually, however, it seemed to settle down and performed as it should. After that, the only problem I encountered with the three torches was that the magnetic feet occasionally attracted each other, so when I picked one up it brought another with it.

Verdict

I have a distinct feeling that over the coming months I will come

across many situations where the Gorillatorch will prove itself to be very handy. The light is easy to modify using foil, yoghurt pots or greaseproof paper, but it would be great if Joby could develop a few purpose-made attachments. AP

Intro2020, Unit 1, Priors Way, Maidenhead, Berkshire SL6 2HP Tel: 01628 674 411, www.intro2020.co.uk

Light source	CREE LED
Construction	Legs and housing of ABS plastic with TPE grip rings and neodymium magnets, polycarbonate lens
Average battery life	Maximum power 20 hours, optimum power 50 hours, economy power 80 hours
Brightness	65 lumens
Battery	3 AA batteries (batteries included in USA, but not internationally due to restrictions)
Size	20x7.5x6.5cm (5.5cm diameter bezel)
Weight	185g/6.5oz (including batteries)

Canon



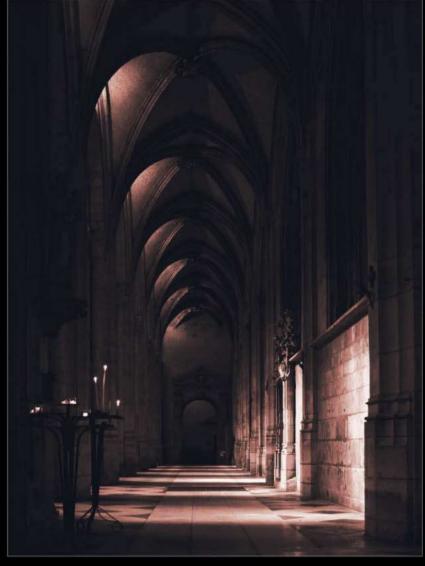
Sean Slevin Wexford, Ireland 43pts Fujifim FinePix S7000, 1/160sec at #3

◆ Sean shot this self-portrait simply because he was drawn to the light. 'When I come across beautiful natural light, I just have to shoot something,' he says. This picture was taken on a cloudy, overcast day in his own house, using only light from the window as his source of light. 'There's just something special about the way the light enters that room,' he says. 'I have returned to that same spot a number of times.' Judges say Sean was a strong challenger for this year's APOY title with his consistently beautiful, subtle images, and this shot is another wonderful

picture. Delicate light, soft tones and the air of mystery around it make this picture wonderful, like all his others. We hope to see him back next year.







Lee Jeffries Lancashire **40pts** Nikon D3, 300mm, 1/125sec at f/2.8, ISO 3200

Lee says his image was inspired by Beethoven's Moonlight Sonata. Taken at night in a bedroom, Lee used only a small table lamp to give the illusion that his subject was bathed in moonlight. 'Handholding with a 300mm lens at such low light is not easy,' he says, 'so it was important I maintained a high shutter speed. Using a high ISO inevitably leads to some grain. It doesn't have to be a negative, though.' Judges say Lee has shown a remarkable consistency for stunning imagery in this year's contest. His carefully crafted compositions show clever use of light and perspective, and he has been a great competitor.



loe Tully Wicklow, Ireland **38pts** Canon EOS 20D, 18-55mm, 1/13sec at f/5.6. ISO 400

Joe, who works in a picture-framing and D&P shop, says, 'This was shot on my way back to the airport after a long weekend in Normandy, France. I had no tripod, so when I saw this scene I had to support the camera against one of the pillars.' Joe was drawn to the candles in the bottom left and the way the light traced patterns on the floor. **Judges say** What's not to love about this image? Joe's duotone boasts incredible depth and symmetry, but the real star is the haunting light he has captured through the cathedral windows and from the candles.



The UK's most prestigious competition for amateur photographers



AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

In our Low Light round you kept your cameras steady to show us sunsets and portraits, even venturing underground

Sean Slevin, of Co Wexford, Ireland, has won first prize in our **Low Light** round of APOY, winning Canon's 15.1MP EOS 500D body, worth £789.99. The EOS 500D features 3.4fps capture capability for a continuous burst of up to 170 large JPEG images, as well as nine-point AF and a high ISO of 12,800. It boasts a 3in Clear View LCD with Live View mode and the ability to record HD videos. Sean will also receive Canon's EF 28mm f/1.8 USM lens, worth £539.99, which offers a 75° diagonal angle of view and provides excellent background blur or sharpness edge to edge.

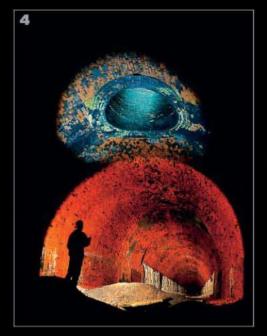
Second prize of a Canon PIXMA Pro 9000 Mark II printer, worth £499, goes to Lee Jeffries, of Bolton, Lancashire. The PIXMA Pro 9000 Mark II produces professional-quality prints at sizes from 10x13cm up to A3+ and 14x17in with Gloss, Matte, Fine Art, Canvas and Board support. Its eight inks allow for a wide colour gamut, and included is a packet of Canon's PT-101 A4 Photo Paper Pro Platinum paper, worth £15.99.
In third place, **Joe Tully**, of Co Wicklow, Ireland, will receive

Canon's PowerShot A1100 compact camera, worth £159. With face detection, scene detection and motion detection to optimise settings, this camera produces great results. Other features include a 4x optical zoom, Digic 4, VGA movie capability and a 2.5in LCD with an optical viewfinder for framing shots.

Amateur Photographer of the Year 2009
Huge congratulations to Kathy Wright, who, through her
consistency and strong imagery, has claimed the top spot in this year's contest and earns the distinguished title of Amateur Photographer of the Year 2009. For her win, Kathy will receive her choice of £5,000 worth of Canon equipment. Stay tuned for an in-depth interview with Kathy in AP 16 January 2010.

Congratulations are also due to the other members of our Top Ten, in particular **Sean Slevin, Mani Puthuran** and **Lee Jeffries** who made this year's APOY contest one of the closest and toughest races we can remember in recent years. We would like to thank everyone who took the time and effort to enter this year, and we hope to see all of you back for the launch of APOY 2010. Look for the announcement of Round 1 in AP 6 February 2010.

1	Kathy Wright	291pts	6	Peter Holloway	217pts
2	Sean Slevin	287pts	7	Mark Cresswell	211pts
3	Mani Puthuran	276pts	8	Patrick Dodds	193pts
4	Lee Jeffries	273pts	9	Gary McGhee	190pts
5	Phil Hargreaves	237pts	10	Barry Harrington	136pts



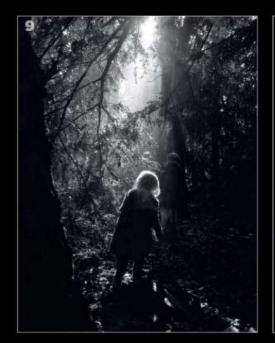






- Andrew Smithson East Yorkshire 37pts Panasonic Lumix DMC-TZ3, 30secs at f/3.3, ISO 100 'Self-portrait in a tunnel with a halogen light shining forward and an LED light shining at the vent' Judges say Stunning shapes, contrast, depth and bold colours. Simply wonderful
- 5 Chris Bryant Gloucestershire Panasonic Lumix DMC-G1, 14-45mm, 1/1250sec at f/4.9 Dawn at Tintern Abbey, Monmouthshire Judges say So striking is this we're reconsidering our faith. Love the sunburst
- 6 Kathy Wright Norfolk Canon EOS 40D, 17-40mm, 2secs at #8, ISO 100 37pts Scarecrow lit by camp fire and torch light Judges say Dark and moody, this is one of Kathy's most creative entries yet
- **Jenny Burrows** Greater London Canon PowerShot S44, 1/100sec at #6.3 'Backlit with flash, this is deep underground in OFD II in South Wales Judges say An incredible feat for having no natural light
- **Keith Aggett** Devon Nikon D300, 10-20mm, 6secs at f/25, ISO 200 37pts Tunnel to Smugglers Cove Judges say We love the leading lines





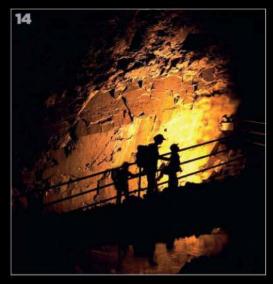




- 9 Nicola Davison-Reed Notts
 Sony Cyber-shot DSC-H7, 5.2mm, ISO 100
 'Exploring the unknown' Judges say Beautiful and mysterious,
 Nicola's wonderful range of tones is the perfect capture
- 10 Dragan Maksimovic London
 Nikon D80, 50mm, 1/160sec at f/2.8, ISO 200
 Dragan's son, lit by window light Judges This is a wonderful profile shot, and we love the golden outline down his face
- 11 Max Downer Cornwall
 Toyo 45All, 105mm, 30secs at f/11, Fujichrome Provia 100F
 'Ambient portrait exploring the atmosphere created
 by different surroundings' Judges say If Max was after
 atmosphere, this has bags of it. We love the lighting and pose
- 12 Peter Holloway Merseyside
 Olympus E-620, 14-54mm, 13secs at f/16, ISO 100
 'The in-between moment' Judges say An amazing capture aided by Peter's decision to stop down to get the starburst effects on the pier's lights
- 13 Gemma Hutchinson Sheffield 35pts
 Sony Cyber-shot DSC-H10, 1/320secs at f/3.5
 Pedestrian underpass near Leeds Judges say Gemma's shot has stunning depth, and we love the square crop. Well done







































- 14 James Clegg Gloucestershire 35pts
 Olympus E-510, 14-42mm, 1/10sec at f/5.6, ISO 1600
 Cavern Judges say James skilfully balanced his camera on the handrail to get this crisp silhouette
- 15 Mark Newton Pembrokeshire 35pts Nikon D300, 18-200mm, 1/6400sec at f/4.8, ISO 200 Low sun over a grassy meadow Judges say Mark has captured wonderful soft tones that complement the hazy sun
- 16 Mike Skelton Essex
 Sony Alpha 100, 18-70mm, 1.6secs at f/5.6
 Car parked outside Mike's house Judges say We love Mike's wider angle of view and all the black he left at the top
- 17 Phil Hargreaves Lancashire 35pts
 Canon EOS 40D, 100mm, 1/320sec at f/2.8, ISO 1600
 A girl mending clothes at the Beamish Museum, Northumbria Judges say We love Phil's use of b&w and strong window light
- 18 Razieh Shirani Iran 35pts Nikon D80, 18-135mm, 1/125sec at f/4, ISO 1000 'Dyer' Judges say This is a remarkable use of light and an overall stunning picture that tells a story
- 19 David Millard West Midlands
 Canon EOS 40D, 10-20mm, 95mins at f/4.5
 Rotation Judges say David took exposures at 30sec increments
 over 95mins and stacked his results to produce this great image
- 20 Bryan Attewell Tyne and Wear Pentax ME Super, 50mm, ISO 320, Ilford HP5
 Near the Sacré Coeur, Paris Judges say Very striking. We like the subtle, lone figure in the distance. A classic, timeless shot
- 21 Geoffrey Buxton Derbyshire
 Canon EOS 20D, 17-35mm, 1/500sec at 1/8, ISO 100
 First World War historical re-enactment Judges say Framed perfectly, Geoffrey's image has bags of ambience
- 22 Steve Webb West Midlands
 Samsung P1200 set on program -. 5 stop, ISO 80
 Old Deer Park, Richmond Judges say Steve has captured a
 magical moment as the sun breaks through the trees and mist
- 23 Mark Cresswell Hertfordshire
 Nikon D90, 18mm, 13secs at f/14, ISO 200
 'Le Louvre' Judges say Mark has taken a familiar scene and
 presented it fresh with his low perspective and leading lines
- 24 Rui Moreira Portugal 33pts
 Sony Alpha 700, 100mm, ISO 100
 Reeds Judges say Rui's low perspective emphasises the setting sun and exaggerates the height of the reeds. Wonderful colour
- 25 Mani Puthuran East Yorkshire
 Canon EOS 3, 15mm fisheye, Fujichrome Provia 100
 pushed to 400
 'Evening's catch' Judges say Mani has skilfully framed the sun
 behind the fisherman to isolate the lighting on him alone
- 26 Barrie Cranston Selkirkshire 32pts Nikon D40X, 18-55mm 'Jupiter, Venus and Fingernail Moon' Judges say Stunning light
- 27 J A Mortram Norfolk 32pts
 Nikon D200, 1/60sec at f/3.5, ISO 800
 Woman smoking Judges say A fantastic portrait; great b&w
- 28 Malcolm English Lincolnshire
 Nikon D300, 10-20mm, 98secs at #7.1, ISO 200
 Castlerigg Stone Circle Judges say Great colour; love the crop
- 29 Rob Deyes Hull
 Pentax *ist DL, 300mm, 1/250sec at f/8, ISO 400
 Dunnock Judges say Superb lighting and great close-up
- 30 John O'Neill Birmingham 32pts
 Nikon D300, 300mm, 1/500sec at f/8, ISO 200
 Shropshire hills Judges say Brilliant backlight for a timeless shot

Around the polls

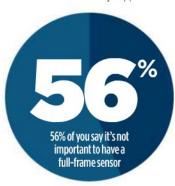
You can't beat a good punch-up over pixels, so every week we ask AP readers a question on our website. It gets you talking on the forum, and we find out your likes and dislikes. **Damien Demolder** looks at the past year's polls

HE Amateur Photographer forum is a constant source of amusement, amazement, laughs and companionship for me and a great many keen photographers. It is a place we can visit to sound off new ideas, show the results of current ideas and discuss everything from kit, to creativity, to the weather and back to kit again.

In between the chatter that helps members choose one camera or lens from another, and which guides newer photographers through the mysteries of composition, selective focusing and colour control, there are the weekly polls. Each Monday we pose a question to spark a new debate, and from those debates we learn new things about our readers: what they like, don't like, want and don't want, as well as how they feel about current issues. It really is excellent fun, so if you don't already take part, give it a go. You can express your views, make new virtual friends and let off some steam at the same time. In this article I've picked out a selection of poll results from the past year that I think are particularly revealing - and some of which are quite funny.

Pixel-race results

It seems that, for now at least, the pixel race is coming to an end for the majority of readers. A recent poll demonstrated that it is quality that counts, not quantity. When we asked whether the decline in pixel density of Canon PowerShot G-series cameras would prevent a purchase, 76% indicated that they supported



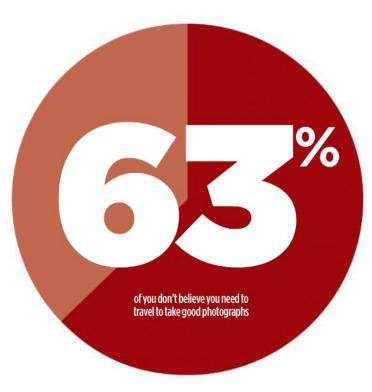
Canon's decision to climb down from the 12 million pixels of the G10 to the ten million pixels of the G11, as they believed it would improve overall image quality. This attitude marks quite a change in priorities, as only last year almost one-quarter of readers said they would consider switching brands to get the 24 million pixels of the Sony Alpha 900. The G cameras



are compacts, of course, and may not reflect how users feel about pixel counts in DSLRs, but when asked which aspect of their current kit they would change, only 9% said they'd like more pixels. Improved noise control got the vote from 33% of those who took part, but the winner, at 58%, was 'hetter ontics'

Another shift in sensor-related opinion is that ownership of fullframe sensors is important to fewer photographers. Last year, 62% of users wanted full frame, but in 2009 that figure fell to 44%. These figures give a clear indication that the bignumbers game is almost up for most of us. A plateau is being reached, and as more and more photographers become satisfied with the quality their camera delivers, they are looking to the traditional area of optics to take the next steps. In fact, 38% of you are prepared to spend more than £800 on a fixed focal length lens.

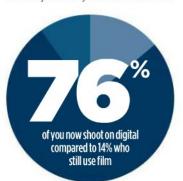
The move away from larger sensors is perhaps reflected by the fact that 61% expected the Olympus E-P1 to be a success at launch. This compares well with the 64% who last year thought the Micro Four Thirds system



'could be great', suggesting the E-P1 lived up to the billing. Retro cool is certainly the 'in' thing, with 63% of you preferring it as a camera design to 'modern and sleek'.

What we shoot

I've been banging on about still life being the Latin of photography for years, and that if we all perfected this tiny part of our art – with that deliberate control of light, composition and perspective - the others would fall magically into place. However, it seems I'm banging my head against a wall. I was a little discouraged to see that only 13% of you shoot a lot of still



life, but things got better when I saw that 42% intend to shoot more. The 45% who answered that still life is dull I shall try to ignore!

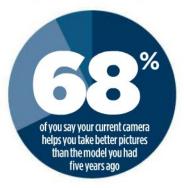
When we talked about portraiture, we discovered that 67% of forum users enjoy shooting other people. OK, so 22% think they're not very good, but 32% would like to shoot more this year. The popularity of the subject was reflected in the portrait round of our monthly forum competition.

It was promising to hear that 63% feel there is enough to photograph near their home that they don't need to travel. In fact, 16% live in a 'photo paradise'. The 37% who have to go somewhere else to get their pictures either do indeed live at the end of the Earth or they are part of the 66% of readers who find the creative side of photography challenging. Angela Nicholson and the rest of AP's technical team will be pleased that only 34% struggle with the technical side of photography. The readership is split in half when it comes to confidence when using flash, as it is when it comes to having tried high dynamic range in some form or other. I'm amazed: I thought HDR'ing was a more popular hobby than fishing!

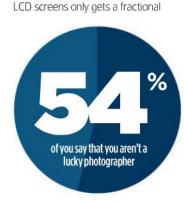
Despite being a little nervous of flash, I was pleased to see that two-thirds of the readership would be confident enough to tackle a wedding - even if only as the unofficial photographer.

Satan's work

On the whole, AP readers are not what is termed 'early adopters'. Perhaps we have more sense, and



prefer to let the inevitable problems that come with new technology get ironed out before we buy at 'version 3', or perhaps we are stick-in-themuds when it comes to changes. Live View systems had a less than enthusiastic reception in 2007 and again in 2008, while 70% of those asked last year said they were not interested in video in a DSLR. However, 65% of you think that within three years all new DSLRs will have video - for better or for worse. We talked about moving sensors when Pentax launched the K-7, with its sensor that can be shifted to correct a wonky horizon or to include something you've missed out of the frame. The vote on moving sensors for any purpose was split equally three ways, although if you add together the third who didn't care about more sensor movements with the third who definitely don't want them it all comes down to a negative



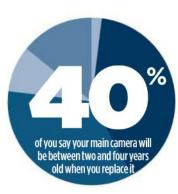
response. The idea of vari-angle

thumbs up with a 58% vote, while 60% of those asked do not want Wi-Fi built into their camera. There is some acknowledgement of the part technology plays in improving cameras, though, as an almost resounding 68% say their current camera helps them take better pictures than the one they used five years ago. Worryingly, 7% think their current camera makes their pictures worse.

We are used to images of the Devil with his three-pronged trident, but surprisingly it seems he is also responsible for the three-legged tripod. When questioned about favourite tripod heads, 38% used the opportunity to declare 'I hate tripods'. You'll never go to heaven...

A bit about you

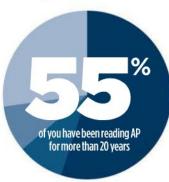
You are a loyal lot, and it warms the cockles of my heart to see that 55% of you have been reading AP for more than 20 years, and amazingly that includes 9% who have been reading it for longer than half a century. There is plenty of young blood, too, with almost one-third being readers for less than five years.



You are loyal to your brands, and appreciate that others are as well. Despite the fact that Sony has made great strides this year, and Panasonic has launched a compelling set of cameras in its Lumix Micro Four Thirds range, 70% believe these companies will not be able to topple Nikon and Canon from the top of camera charts within five years, although 20% think it is possible.

If you have watched a lot of TV or read too many papers, you might think that film cameras and film died some time ago. AP bucks the trend, with 25% of you still using film in 2009 - and 14% exclusively so. It is no surprise that the majority have switched solely to digital systems, but it is pleasing that we are still preserving the old crafts, too. When we asked which other type of camera system you'd like to try if digital cameras disappeared for the day, 35% responded that medium format would be the one, while 27% would try 35mm - believe it or not, some for the first time! It made me laugh that fewer picked an APS film SLR (0.1%) than picked a Minox camera (0.2%), but whole plate and 5x4in sheet systems scored 23% between them. Given your interest in older kit, it is no surprise that 70% of you have bought at least some of your kit second-hand - or pre-loved.

The poll that surprised me the most, though, was that which asked whether you consider yourself to be a lucky photographer. More than half (54%) of you said no. No? How can you be unlucky when you read the best photographic magazine in the world? Some people just don't know they are born!



Next year

Coming up in AP... Here's a taste of some of the exciting tests and features we've got in store for you early next year. You really can't afford to miss an issue, so why not subscribe and have the latest tests, techniques and news delivered directly to your door? Call 0845 123 1231 or see pages 70-71 of this issue for details of our special Christmas subscription offer.

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Reader Pictures Online Forum



February Food Snowqueen

I'm off the crisps at the moment, so seeing Snowqueen's picture in the forum has really not been helping me. I think it's an astonishing picture. When you have a pile of random lines and shapes in front of the lens you have to work to find the right elements that are going to add up to a good image, and she has found them. We are able to focus in on one crisp because she has made that single subject stand out from the rest, while the other crisps add complementary lines, echoes and details of information. Lighting them from behind shows how thin they are, and how crispy they'd be to crunch between your teeth. Those glistening surfaces remind us that they're fattening but delicious.



March Looking up Adam Charles1

However good the other entries were this month, it was always going to be hard to beat this excellent early effort from Adam_Charles1. It's a striking picture that has been really well lit and very carefully thought-out. I'm not 100% sure how he shot it, but the positioning of the flash behind the subject works wonders, and the exact control of focus gives us just the right amount of information. It's a very creative shot that demonstrates an interesting style that Adam is developing – mostly centred around pictures of himself! His Flickr site is worth a look.



April No bigger than my thum

What an extraordinary picture! The longer I lo I become that the frog is just about to start sir My Skin into those Radio City microphones. Sthis is a fantastic photograph. Tomel has made moment to produce an image filled with colouperfect combination of stunning subjects. Wel



July An orange Taryn

This really is a standout picture. Not only has Taryn used an orange in an interesting and creative way, he has also produced a beautiful, well–composed and wonderfully lit still–life photograph. The matching of the flower colours to the fruit is a great stroke, but oddly what elevates the picture for me is the use of the grasses against the folds of the black background. It is a still life in the classic style, and while painters can add and subtract as they choose, the photographer becomes responsible for every tiny element in the scene. Taryn has arranged, angled, turned, lit, focused and framed to create this picture.



August Natural graphics Zou

What a magnificent sweeping view, made of astonishing lines, points, curves and tones. The fact that it's in black & white emphasises the drama of the shapes and isolates the graphic elements of the view for us to appreciate. Interestingly, one of the things that 'makes' this picture is the outcrop in the bottom left corner. Including it adds a depth and scale to the image; without it the picture would be flat and much less exciting. Try covering it up to see what I mean. And that's something we can all use more often in our pictures.



b Tomel
ok at it, the more certain
ging I've Got You Under
eriously, though, I think
the best of a lucky
r, beautiful light and a



May Looking through 4BIKER2

This month's winning shot is one of those images that stands out the moment your eyes first land on it. The lighting is wonderful, as it picks out the man's face against that deep-shaded background. The exposure is perfect too, with the brightness levels beyond the window allowing enough detail without being distracting. I love the backlit glass, the suspended fork, the sidelit railings and the way the light streaks up the subject's arm so that it appears to twist out of nowhere.



June Man-made landscape AJUK, This photograph reveals the deception used by architects to convince us that there is something natural about shopping centres. We get the 'family friendly' message on the sides of buses and in the press, and when we get there we find sweeping dales, lakes, cliffs and a wonderful sky – all created in plastic and stone. This is a very grand illustration of a staircase one feels important walking down, and the splendour of the open meadows below give us the sense of airy space.



September Soft portraits Giuseppe

This is a totally engaging picture. I am very impressed, and the more I look at the picture the more I like it and the more I notice. The lighting is wonderful and the girl's face is fascinating. Giuseppe's use of depth of field is excellent, his framing is spot-on and the focal length used is enough to get us close but without invading her space. It is excellent and Giuseppe should be very pleased with it. Brilliant!



October Step back Barney

A lot of work has gone into this shot. The sense of movie-still is strong, with Hollywood spotlight, but expertly filled so we can still see the details in the faces for those important story-telling expressions. The composition is great too, the contrast perfectly handled and the location ideal for the scene.

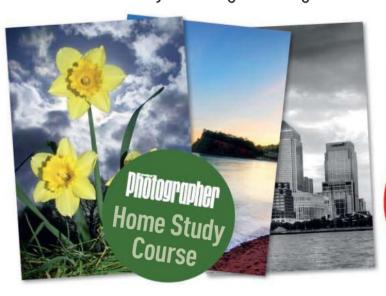


November A good long look 4BIKER2

I wonder if Nigel meant this picture to look this way, or whether he was all set for a nice peaceful landscape when the wind suddenly picked up. It hardly matters, of course, and whether it was luck or judgement that bought it about this is an exceptional picture. There is a real sense of the wind in the waving branches and grasses, and even the trunk of the tree seems bent by its power. What sets it all off, though, are the wonderful rich colours that lend us the heat of the day to compensate for that forceful breeze.

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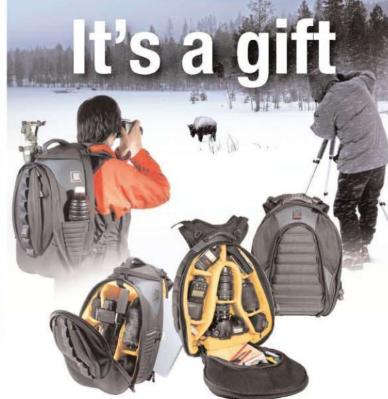
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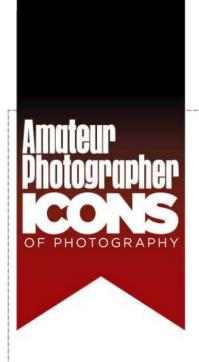
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Edward Steichen's 'The Pond-Moonrise' was sold at Sotheby's in New York in 2006 for almost \$3million



The Pond – Moonrise

Steichen's 1904 masterpiece is both a high point of pictorialism and a unique artwork. It's also one of the world's most valuable photographs, writes **David Clark**

N February 2006, Edward Steichen's 'The Pond – Moonrise' was offered for auction at Sotheby's in New York. The 41x50cm photograph was being sold by the Metropolitan Museum of Art, which already had another, slightly different version of the print in its extensive collection. Although the print was expected to reach a high price, the art world was stunned when it more than doubled the previous world record and sold for more than \$2,900,000 (around £1,600,000 at the time).

In some ways it seems extraordinary that a photograph, which in theory could be reproduced countless times, could command such a sum. However, this particular image possessed a special combination of features that made it especially rare and valuable.

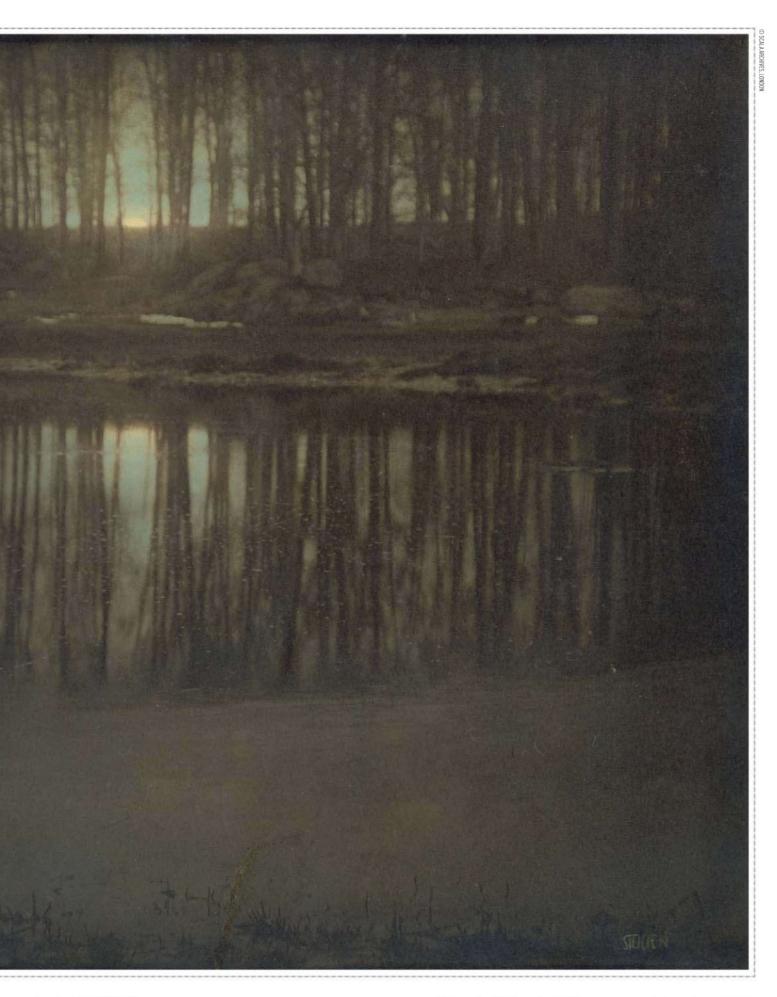
First, there was the picture's historical significance. It was a

landmark image in the development of photography as an art form and arguably one of the finest pictorialist images ever made. It was also a print that had been hand-crafted by Steichen, one of the most important photographers of the 20th century.

At the time it was made, in 1904, Edward Steichen (1879-1973) was in his mid-20s and in the first phase of his long and influential career. Although born in Luxembourg, his family had emigrated to the US in the 1880s and Steichen became a naturalised US citizen in 1900. He took up photography in his teens and the early years of the century saw him rapidly establishing an international reputation for his work.

Pictorialism, a movement in photography led by Alfred Stieglitz, was highly fashionable and Steichen became one of its leading







proponents. In 1902, Steichen had been one of the founder members of Photo-Secession, a group that aimed to promote photography as an art form, and his work appeared in Stieglitz's journal Camera Work.

'The Pond - Moonrise' was photographed near Mamaroneck, Westchester County in New York State, on Long Island Sound, possibly while Steichen was staying at an art critic friend's house while recuperating from typhoid. Steichen often returned to the subject of moonlit scenes in his photographs and paintings of the period. However, manipulating photographs for artistic effect was central to pictorialism; photo-historian Gerry Badger believes that it was 'shot probably at dusk' and that 'the Moonrise effect is created by printing "down" to make the image darker than it actually is."

The second important feature about 'The Pond - Moonrise' is its rarity. Steichen produced the image as a platinum print, which was coated with layers of gum bichromate applied manually with a brush. Although pre-dating the introduction of colour photography by three years, the multiple emulsions gave the print a subtle blue-green hue.

The resulting image also had a great richness of tone and a beautiful,

almost luminous quality. Although Steichen made two other prints at around the same time, the nature of the process meant that each print was slightly different and unique.

The final feature that made the image so valuable was its provenance. The print came directly from the Metropolitan Museum of Art's collection and had been originally donated by the former owner, Alfred Stieglitz.

Steichen himself went on to change his style completely after the First World War, devoting himself to modernism and later carving out a highly successful career both as a commercial photographer and as an editorial photographer on Vogue and Vanity Fair. In 1946, he began a new phase of his photographic career when he became director of the photography department at New York's Museum of Modern Art. In 1955, he curated the enormously influential Family of Man exhibition, which subsequently travelled to 96 countries and was seen by more than nine million people.

Steichen's abandonment of art for commerce made him a controversial figure for many of his contemporaries, but he remained unrepentant about his change in direction. On his 90th birthday, Steichen said: 'When I first became interested in photography, I

Edward Steichen, pictured in 1955 at the age of 75. In the same year he curated the 'Family of Man' exhibition in New York



GG Although Steichen made two other prints at around the same time, the nature of the process meant that each was unique 55

thought it was the whole cheese. My idea was to have it recognised as one of the fine arts. Today I don't give a hoot in hell about that. The mission of photography is to explain man to man and each man to himself."

Yet despite Edward Steichen's rejection of early work such as 'The Pond - Moonrise', and the artistic ideals that inspired it, none of his images is more highly prized than this early pictorialist masterpiece. AP



Edward Steichen: Lives in Photography by Todd Brandow and William A Ewing is a wide-ranging study of Steichen's career. For information specifically on his early work, see Edward Steichen: The Early Years by Joel Smith.

There is currently no official Edward Steichen website, but www.wikipedia.com's Steichen page contains basic information and useful links to other websites. Also, www. artcvclopedia.com has links to museum websites that contain Steichen's work.

OF PHOTOGRAPH'

Events of 1904

Jan

Henry Ford, inventor and founder of the Ford Motor Company, sets a new automobile land speed record of 91.37mph at Lake St Clair between Ontario, Canada, and Michigan, **United States**

Feb

A surprise attack by the Japanese Navy on the Russian Fleet at Port Arthur begins the Russo-Japanese War, which continues until September 1905

April

The Entente Cordiale, a series of agreements designed to promote good relations between the UK and France, and put an end to centuries of conflict and rivalry, is signed

April

Longacre Square in Manhattan, New York City, is renamed Times Square after the Times Building, home of The New York Times

May

US Army engineers begin work on the Panama Canal, aiming to provide a link between the Caribbean Sea and the Pacific Ocean. The project takes ten years to complete

July

The St Louis Olympic Games opens as part of the World's Fair. It's the third Olympic Games of the modern era

Nov

In the US presidential election. Theodore Roosevelt defeats the Democrat challenger Alton B Parker

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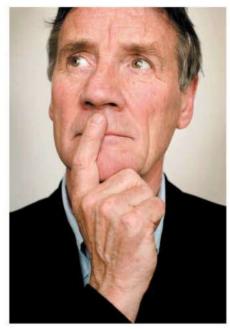
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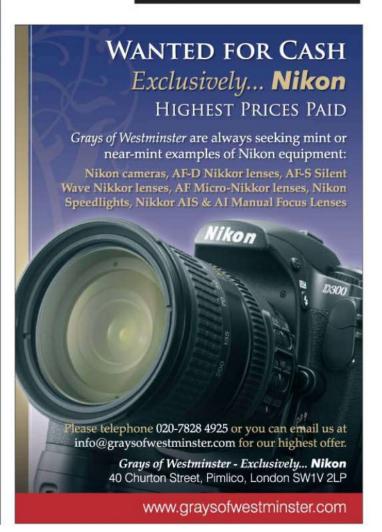


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Forthcoming tests

In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon D3S Jan Alpha 850 Jan Sony PowerShot S90 Canon lan Ricoh GXR Jan Canon EOS 7D vs Pentax K-7 Jan

Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Album Portable digital photo frame £179.99

ADE of aluminium and plastic, with a leather front cover, the Album Portable 7in digital photo frame comes in a range of colours, and at 195x113x14mm it is around the same size as a paperback book. According to the website, the Album weighs 'no more than a fresh apple' (408g), and when fully charged the battery lasts for an 'entire dinner party', which in more definite terms is around three hours.

Images can be transferred to the 4GB internal memory via the Album's built-in SD card reader or its standard and mini USB ports, although I am a little disappointed that a CompactFlash card reader wasn't included. When transferring images to the Album, they can also be resized specifically for use on the device, which then allows up to 40,000 images to be stored in the internal memory.

The leather cover of the Album doubles as a stand to support the digital display when viewing slideshows. The large screen is bright and clear, and with only three buttons the on-screen menu is simple to navigate.

The Album is slim, stylish and portable, but at £170 it is quite expensive. If it had a larger internal memory it might have been a useful device for backing up and viewing images while travelling. That said, it is a great alternative to a conventional digital photo frame. Richard Sibley

For more information visit www.album-life.com





Vanguard UP-Rise 22 shoulder bag £49.99

IMILAR in design to the majority of camera shoulder bags, the main compartment of the Vanguard UP-Rise holds an entry-level-sized DSLR with an attached lens. There is also room on either side of this to hold two additional lenses or flashguns.

Further pockets at the front and sides provide plenty of room for accessories, and a faux leather tag with a clear window allows photographers to attach their details to the bag.

The Vanguard UP-Rise series gets its name from an expanding section that is found in each of the bags. In the UP-Rise 22, a zip around the circumference of the bag can be undone, which allows the bag to be expanded by an inch or two. This provides a little more room should you find yourself having to carry a slightly longer lens than usual, or if you need to squeeze in an extra accessory. The expanding mechanism works in much the same way as the expanding sections found in suitcases.

Well padded and with a separate, removable rain cover, the Vanguard UP-Rise 22 is a great shoulder bag for basic camera kit.

Richard Sibley

For more information visit www.vanguardgb.com





CHRISTMAS

Forget about leaping lords and milking maids, our 12 Christmas projects will help inspire your photography this Christmas.

The time off work over the Christmas period can be the ideal opportunity to indulge our favourite hobby, but the short days, poor weather and family commitments can get in the way of creativity. Fortunately, we've got a few ideas to help out and add a little spice to your photography this Christmas. Here are 12 projects, one for every day of the festive season. We'd like to see the pictures you produce, so Nestlé has kindly donated 12 tins of Quality Street (1kg size) and we will award one to the best image produced for each project. The photographer who captures the best image (or sequence) out of the 12 winners will win a Nikon Coolpix \$1000pj worth £399.99 (see page 87).

Make a 3D image

Even before the invention of photography, artists created stereoscopic images by using pairs of slightly offset pictures and special viewing devices. However, the invention of photography made the creation of offset image pairs far easier.

Most of us associate 3D pictures with anaglyph images. These images have been used for more than 100 years, but became popular in 1950s comics.

Anaglyph images are made by creating a colour shift between two marginally offset images. Typically, a red/green or red/cyan shift is used. When viewed through glasses with the appropriate coloured lenses, the colour shift in anaglyph images fools the eyes and brain, creating a stereoscopic image.

To create an anaglyph image you need two images taken from slightly different points. These photographs recreate the effect of looking out of each eye. Human eyes are around 6.5cm apart, from pupil to pupil, so for the best results mount a camera on a tripod and take the first image of your scene. Then shift the camera about 6.5cm to the right and take the second image. By using Adobe Photoshop to merge the pictures you can split the colour channels to create an anaglyph image that, when viewed through a pair of anaglyph glasses, will give a 3D effect.

There are many ways to create an anaglyph image, but the method used here is the simplest. Although it requires the use of Adobe Photoshop, you can use The Gimp (www.gimp.org) instead, which is free image-editing software. Alternatively, you can use StereoEye Anaglyph 3D Maker, which is free to download from www.stereoeye.jp.

How to make your 3D anaglyph image



Open both images in Adobe Photoshop. Select the image that was taken on the right-hand side. Desaturate this image (Image>Adjustments>Desaturate).



Select the left image. Paste the right-hand side image (Edit>Paste) that you have just copied onto the left-hand image. This will create a new layer above the original image.



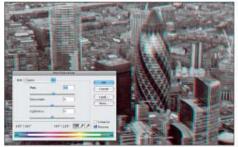
To align the image use the Move tool to shift the top layer to the left or right. In this image, the buildings in the distance have been aligned as closely as possible. This will make the buildings in the foreground 'pop' out of the picture.



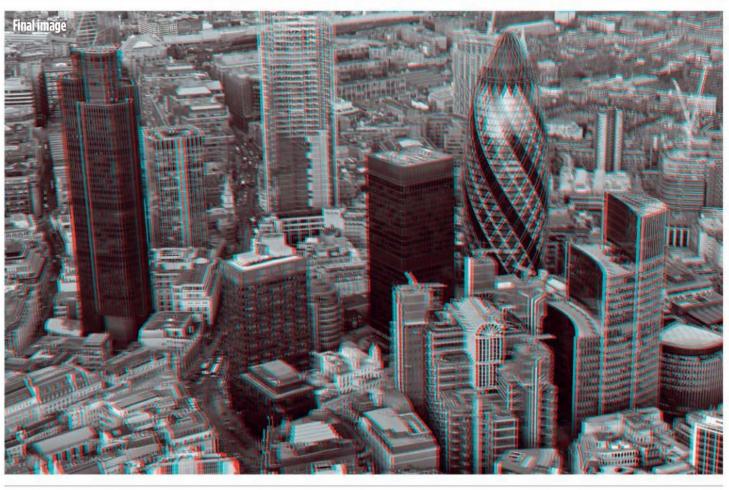
Select the entire image by going to Select>Select All Now Copy (Edit>Copy) the entire image you have



To create the 3D effect, right click on the top layer (Layer 1) in the Layers palette and select Blending options. Under Advanced Blending Options untick the R (Red) channel. You should now see a cyan/red shift in the image.



Finally, select Layers>Flatten Image. You can also alter the hue (Image>Adjustments>Hue/Saturation) of the Cvan channel so that it exactly matches the 3D glasses you have made (see right).



How to make your 3D glasses

Difficulty •••• Time Taken 10 minutes

What you will need An A4 sheet of card Red strawberry cream and blue coconut eclair Quality Street wrappers (these should be left overnight between a heavy book to smooth out any creases) Craft knife Pencil Double-sided tape Ruler



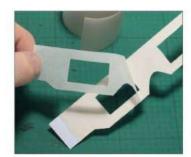
Design a template for your 3D glasses, or download and print the template we have provided for you at www. amateurphotograher.co.uk/3dglasses.



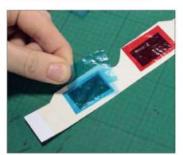
Cut out two identical templates for your glasses. These will be used to sandwich together the coloured plastic that makes the lenses.



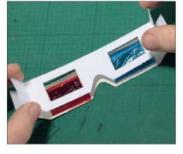
Completely cover one side of one of the cut-out glasses with double-sided tape. Remove any excess tape and cut out the two eyeholes.



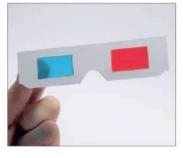
Now turn the glasses over and peel off the backing paper of the double-sided tape.



Fix a red plastic wrapper over the left eye and use two blue wrappers for the right eye. Make sure you secure the plastic tightly to reduce any creases.



Take the second template and stick it to the one you have been working on. This should keep the coloured sweet wrappers sandwiched in place.



Your DIY 3D glasses are now ready to use.

2 Shoot a different aspect ratio

ANY of us habitually shoot using the largest format available with our favourite camera. For 35mm, full-frame and APS-C-format camera users this means shooting with an aspect ratio of 3:2. Four Thirds and Micro Four Thirds users, on the other hand, tend to stick to 4:3

Shooting in a different aspect ratio is a great way to take a fresh to select your preferred option in the menu. Alternatively, you can cut small frames from black card and hold these up to help you visualise the scene in front of you. If you prefer, you can tape a guide onto your DSLR's LCD screen and compose images using the Live View technology.

Photographers using a camera with

a 3in LCD, like the one on the Nikon D300S, need to cut the card with an aperture of around 1.6x1.6in (4x4cm) to create a square mask and 2.4x1.1in (2.4x2.8cm) for a 16:9 ratio.

While the same guides to composition, such as the Rule of Thirds, can be employed with images of all aspect ratios, it's amazing how much difference a change of shape can make. Panoramas are usually shot with the longest dimension being



parallel to the horizon, but turning the camera through 90° to produce tall, narrow images can be very effective, provided there is plenty of visual interest in the foreground, middle and background sections.

The final step is to crop the image to the correct format post-capture.



Calculating the mask window size

Measure the width (W) and the height (H) of the effective LCD screen area. For a square mask, cut a hole in a piece of card that has the same height and width as H, and trim the card to within around 0.5cm of the aperture to create a frame. For a 16:9 mask, multiply W by 9 and divide the answer by 16 to give the height of the mask aperture. The aperture should be wide enough to display the entire width of the screen.

Top tips 1Protect the surface of the scanner with a sheet of plastic 2Try translucent background materials 3Adjust the exposure to take account of dark or bright subjects

3 Scanner still life

HEN your house is full to bursting with food, presents and people playing charades, and it is dark and wet outside, it can seem difficult to find enough time or room to indulge in a little creative photography. But fear not, as there is a solution: you can use your flatbed scanner to create interesting still-life images by scanning threedimensional objects instead of the usual flat documents and prints.

You can scan just about anything that will fit onto the scanner's platen, but make sure you place a sheet of clear acetate (used for overhead projectors) or plastic on the glass before you start to protect it from scratches. Also, bear in mind that a scanner is designed to create images from flat subjects that do not require an extensive depth of field.

As well as choosing a subject, it is important to consider what you are going to use as a background. Provided the room is quite dim, leaving the scanner lid open usually results in a clean dark background. Alternatively, use a piece of black cloth draped over the subject and the scanner. It is also worth experimenting with other materials, such as bubble wrap or textured fabrics, that can add interest to the final image.

A scanner can be fooled by the same things that can flummox a camera's lightmeter, so it may be necessary to adjust the exposure when very dark or very light subjects are placed on the platen. The results can also be adjusted post-capture using your usual image-editing software.

Refresh the scan preview each time you adjust the composition so you can assess the changes and make further tweaks as necessary.



4 Add a border

BORDER can be a great finishing touch to an image. It doesn't have to be fancy, and in some cases the simpler it is the better, but it can really help an image stand out from the page or screen. With monochrome pictures, for instance, a black keyline created by applying a stroke can stop white areas around the edges being lost as they merge into the white paper once printed. A stroke is simplicity itself to add using Elements 8: just select the whole image and then choose Stroke (Outline) Selection. Many imageediting packages offer a collection of borders that can be applied to images, but it's more satisfying to use something unique for your images. A torn paper edge effect, for example,



can be very attractive with the right image and it only takes a few minutes to apply (see right).



Tear a piece of brown paper into a rough rectangle shape that is about the size of the print you wish to make (I chose A4 here) and scan it to create a monochrome digital image of the paper with a white surround. Use the Magic Wand tool and select the white background around the paper. Select Layer>New>Layer Via Copy to create a layer that is white with a rough-edged window. Save this as a Photoshop PSD file to preserve the layers for future use.



Open the image that you want to apply the torn-edge effect to and drag the top layer from the image of the paper across to the photographic image. Use the Move tool at the selection points around the new layer to drag the frame to the correct location and size before clicking on the green tick to apply the change. Select Image>Transform>Free Transform, and adjust the size and aspect ratio of the white border to suit the image. If you want to manipulate the shape of the border, select Image>Transform>Distort. Once you are happy, click on the green tick to apply the transformations.



Use the lnk Dropper tool to sample a suitable colour from the image framed by the border. I took a sample from the snowy roof of the cabin in this image, which was taken using the tungsten white balance setting to give it a blue tone. Next, select the Paint Bucket tool and click on the border to make it the new colour. As an alternative, try reducing the opacity of the border a little to reveal an impression of the cropped areas beneath. Click on the border layer in the Lavers palette and reduce its opacity to around 70% (depending upon the image). Flatten and save the image ready for printing.

reate a watermar

DDING a watermark to images that you place online is a good deterrent to prevent people from using your photographs without permission. There are a number of pieces of software that can watermark an image for you, including PicMarkr (www.picmarkr.com), which is a free online service. PicMarkr also has a more advanced program called PicMarkr Pro that can batch-process images for use on the internet. It is available from www.picmarkrpro.com and costs around £24. However, it is just as easy to produce a watermark in Adobe Photoshop Elements 7 (see right).

Adobe Photoshop

Photographers using Adobe Photoshop CS can perform the same technique and drag the watermark layer straight onto another open image. It is also possible to record the creation of a watermark laver as an Action. This allows a watermark to be applied to a number of images at the same time, via Photoshop's File>Automate>Batch feature.



In the Edit module create a new image (File>New). Make sure the new image has roughly the same dimensions as the images produced by your camera. Set the Background to Transparent.



To add the watermark to an image, select the Move tool and drag the text down onto an image in the Content Panel at the bottom.



Use the Type tool and choose a suitable font, size and colour for your watermark. If you want the text to have a 3D effect, choose a bevelled style to add to the text.



The watermark should now appear on the image. By dragging the corners of the transform box, which is around the text, you can alter its size and position.



Type the text for your watermark. To add the copyright symbol on a PC press Alt+0169. Now change the opacity of the layer to between 30-40%. I have used red text to better illustrate the effect.



It's up to you where you place the watermark. Make sure that you choose Save As when you save the final image, otherwise the watermark will be saved on the original image.

6 DIY stilllife table

A shooting table gives you a dedicated place to photograph still-life images. **Richard Sibley** explains how to make your own table to take a prize-winning image this Christmas



What you need 35x35mm (or similar) planed wood in the following lengths: 3x 600mm, 1x 524mm, 2x 450mm, 2x 350mm, 2x 800mm, 4x M6 80mm bolts, 4x M6 wing nuts, 8x 60mm wood screws, 600x500mm (approx) semi-transparent rigid plastic, 2x plastic presentation folder spines (available from stationers), 4x panel nails, A1 card sheets, saw, drill, screwdriver, hammer, Craft knife, wood glue, tape measure

UILDING a dedicated table for shooting still-life images gives you the flexibility to create it specifically for your photographic needs. We built this still-life table so we could change the colour of the background quickly. The dimensions are based around the size of an A1 piece of card, while two plastic A4 document spines are used as grips to hold the card securely in place. By using a semi-transparent plastic tabletop, the shooting table also allows for items to be lit from underneath. Another important factor is being able to dismantle the table easily for storage when not in use.

However, this is just the start. By attaching bolts and clamps to the basic frame it is easy to get the table to hold small lights and reflectors. Use this design as a starting point and adapt it to suit your requirements. Send us your best photo taken using your DIY table, along with a photo of the table itself, and you could win a Nikon Coolpix S1000pj. See pages 78 and 87 for more details.

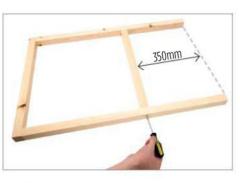




Use a saw to cut the wood to the lengths specified in the 'What you will need' section.



Place one of the bolts through the square frame and the 350mm table leg.



Take the 524mm length of wood and position it between the two 800mm uprights, so that the edge nearest the top is 350mm high and the same height as the front legs. Drill two holes and screw the batten in place.



To cover the top of the table, mark out an area on the frosted plastic that measures 600x500mm. To cut the plastic, score it a few times with a craft knife until it snaps along the scored edge.



Take a 600mm length of wood and butt a 450mm piece against one end of it. Drill a pilot hole for a screw, going through the side of the 600mm length and into the end of the 45mm length.



Secure the leg in place by tightening the wing nut to the bolt.

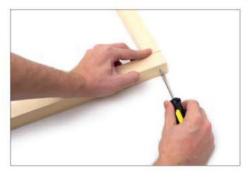


Align the rear of the square frame to the batten across the rear support you have just made. Once aligned, drill a hole straight through either end of both frames.



Take a plastic spine from a document holder.

Hammer panel pins into the back of the spine at each end to attach it to the front of the table.



At this point you may wish to glue the two pieces together, before using a screw in the hole that has just been drilled to create a solid join.



Repeat steps 2 and 3, and then join both 'L' shapes together to create a square wooden frame. Fix the two parts by again drilling a pilot hole, before gluing and screwing the parts together.



Place a 350mm strut into the inside corner of the frame, so that the end of the strut is flush with the frame. Drill a hole straight through the 600mm side of the frame and the 350mm strut.

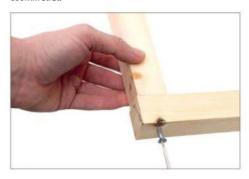


Repeat steps 5, 6 and 7 at the other end of the 600mm Repeat steps 3, to alid / at the other end of the square.

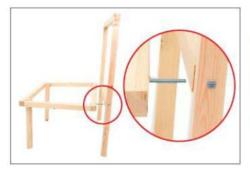
Strut, so there are two legs at the front of the square.



Now for the rear legs and support. Take a 800mm length and butt a 600mm length against the end of it to form an L shape. Drill a pilot hole through the side of the 600mm length into the end of the 800mm length.



As before, glue and screw the two struts together. Repeat step 9 by adding another 800mm length to the opposite end of the 600mm to form a squared 'U' shape.



Position the two sections upright and push bolts through the holes that have just been drilled.



Use the last two wing nuts to tighten the bolts and fix the rear of the square frame to the rear support.



The basic structure is now complete. By unscrewing the nuts and bolts the table can easily be collapsed and stored.



Repeat this process at the top of the rear support.



Slide the frosted plastic into the spine so the plastic is held in place at the front.



All that is left to do is add some A1 card to the table. Slide the card between the plastic spines at the front and rear of the table to create a seamless curve. It should be easy to add and remove any coloured card you wish to use.

7 Make a joiner from several shots or from a single image

RANDOM, slightly jumbled joiner image is a great way to give a scene an alternative look. The most common method is to join a sequence of images shot with a joiner in mind, but you can also create the effect from a single image. We used both methods in Adobe Photoshop Elements 8 to create these joiners.

Join a seguence

The first image was created from a series of photographs of London's Millennium Bridge. The whole scene was shot section by section with overlaps, but without a tripod and in both landscape and upright formats.

The files were then imported into the Elements Organizer and all 47 were selected. We then went to Image>New>Photomerge> Panorama. This opens the Editor and starts the automatic joining process. In the Panorama dialog box we selected the Interactive option to allow the arrangement of the images to be adjusted before being joined together.

Elements did a remarkably good job of joining the images, so we clicked on a few and moved or rotated them to create a more random look. Once we were happy, all that remained was to hit OK before flattening and saving the final image.



Las method employed earlier. Make sure the background is selected in the Layers palette each time a new selection is made.

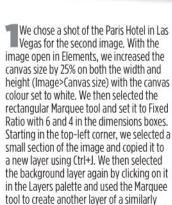
You can check whether you have covered the entire image by clicking on the Eye icon next to the background layer in the Layers palette. If there are some gaps in the image, you need to create a few more layers.

Once the entire image area has been cut into different layers the real fun can begin. With the Move tool selected, click on a section of the image to select that layer and move it slightly out of alignment. In addition, move the cursor around the layer

boundary to reveal the Transform tools. Use the curved double-ended arrows to rotate the layer, or the resize arrows to drag the image in or out to change its size.

If the background layer is still visible (with the Eye icon visible in the Layers palette), it will fill any gaps between the moved, rotated and/or resized layers. However, if you prefer to have a few white spaces between the 'snapshots' simply deactivate the background layer by clicking on the Eye icon.

Once you are happy with the jumbled look of the image, flatten all the layers (to reduce the files size) and save it.



sized portion of the image that overlapped

the first selection area. The idea is to create

layers that mimic the overlapping shooting

B Make an animation

F you have a digital camera and a computer, you have all you need to create your own animations. The process is quite time-consuming, as it can require up to 30 images to create just one second of moving imagery. However, you can still create a short animation using just half this frame rate.

Take an image of your subject,

move it slightly and then take another image. Repeat this until you have finished your animation sequence.

Once you have all your images, it is a good idea to resize them all to the resolution that you wish your final video to be. In my case I went for a standard 640x480 resolution, which is perfectly fine for display on standard definition television

sets and on the internet.

I used Boinx iStopMotion 2 to compile all the images into a single video sequence. Currently it is only available for Apple Mac computers, but we gave it an impressive five stars when in AP 17 May 2008. For more information, to buy (for around £30) or to try a free demo version, visit www.boinx.com/istopmotion.

Alternatively, Stop Motion Flip View is available for both Macs and PCs, and a free trial version allows it to be used up to 20 times over a 30-day period. This makes it ideal for trying your hand at creating an animation over Christmas. The full version costs \$49.95 (around £30) and is available from www.stopmotion-software.com/freeware.html.









ry a new treatment

HILE there's a lull in the Christmas festivities and everyone else dozes on the sofa, sneak off to your computer and process a few images. While there, you can experiment with a new treatment for your images. In past issues of AP we have

illustrated quite a variety, from making monochrome conversions to applying cross-processed effects. There are hundreds of effects to try and the results are infinitely variable, so you can tweak them to your own taste and produce a truly personal look.

If you are stumped for ideas, try

creating a low saturation, highcontrast effect. It's a look that is in vogue at the moment and is seen in many fashion magazines, as well as high-production value television dramas. It is also easy to create in Photoshop or any other image-editing software package, and can be as

simple as boosting the contrast using the Curves control, and then reducing the saturation using the Hue/Saturation slider.

Alternatively, try a variation on this approach using Adobe Photoshop, which makes use of the different layer-blending modes.



Open the image in Photoshop and create two duplicate



Select the top layer in the Layers palette and set the Blending Mode using the dropdown list to Soft Light. This will boost the contrast and colour saturation.



Now select the layer below and set its Blending Mode to Screen to brighten the lower layer on the basis of the upper layer.



Select the top layer and press Ctrl, Alt, Shift and E to produce a new layer from the three existing layers. Set the new layer's blending mode to Multiply to add contrast.



After flattening this image, reduce the saturation using Hue/Saturation to produce an effect that suits the 1950s style of the building.

QUICK CROSS-PROCESSED EFFECT

Using the Curves control increase the contrast of the red and green channels, then drag the right end of the blue channel down and the left end up.

Create a new fill layer and select a yellow/green colour for the fill. Set the opacity of this layer to around 10%.



Top tips

Position your camera on a tripod to make sure it doesn't move. It is also a good idea to use Blu-Tack to hold any items in place that aren't meant to be moved. It is guite easy to accidentally knock and move an object.

Set your camera to its lowest resolution. Even a high-definition television only has a resolution of around one million pixels, so shooting your animation masterpiece at 12 million pixels will be unnecessary.

Meter the scene and find the best exposure. Once you have done this, put the camera in manual mode and use this exposure for the entire sequence of images. Automatic exposure settings may vary the exposure of each image, as objects move around the scene.

Similarly, take a custom white balance reading and use this, or a default white balance setting throughout. If you use AWB, the colours may shift slightly from image to image.

Moving objects in the scene and then firing the camera's shutter can make the process extremely long. Instead, try using a remote release, or the camera's self-timer. If your camera has an interval shooting facility, this is even

better. Simply set the camera to take an image every 5-10 seconds. This means you only need to fire the shutter once and it should allow enough time for you to move the subjects before the next image is captured.

Making small movements each time a subject is moved creates a smooth, but slow, animation. Larger movements will give an impression of speed, but movements will be jerkier.









10 Create a double exposure

HIS is a very simple project, but one that can create quite a lot of impact. We are not really talking about a double exposure, as the trick isn't done in-camera, but the end result is similar. In its most straightforward incarnation we can achieve this double image by combining elements of two pictures. To make life easy it is important to mount the camera on a tripod so it doesn't move between exposures this ensures the background elements remain in exactly the same place in each frame. In the first frame, the boys sat in one half of the image

area and pretended to interact with imaginary figures in the other half. Once we'd got the poses we wanted they switched positions to the other side of the frame and interacted with the space they had just occupied. Combining the two images was as simple as selecting the occupied area of one image and copying it on the empty area of the other. If the camera hasn't moved and you've used a constant exposure, white balance and focus position (switch all three to manual mode), the two sides will join effortlessly. The whole thing took less than ten minutes.











11 Try food photography

VER the festive season all sorts of carefully prepared and presented food and drink surround us. From roast turkey to mulled wine, mince pies to Brussels sprouts, there is a multitude of different colours and textures. So what better time to try food photography? You could even create an image that would be perfect for next year's Christmas card.

For the best results, place your food near a window and try using reflectors to brighten shadow areas. Alternatively, just use the available ambient light. Adding some backlighting to a subject can help create small shadows that can help emphasise the texture of food.

To create a neutral image, use a grey card or a device such as the X-Rite ColorChecker Passport (see review in AP 7 November) to correctly set the camera white balance. However, once you have set a neutral white balance in-camera, there is no reason why you shouldn't warm or cool the colour tone of your images. Warming images can be particularly effective if the subject already has a warm tone, like the image of the gingerbread pictured above.

To make sure you can get close 10 Make sure you can get enough to the food, use a macro lens. This should allow you to pick out fine textures in the subject and be a little creative with the depth of field. Try taking shots actually at a dining table and use a large aperture to blur the background so that only the food is sharp.

Try building the DIY shooting table on pages 82-83, and photographing the food against different backgrounds. Using plain white or black will focus attention on the item, while using brightly coloured backgrounds that contrast with the colour of the food can create bold, striking images.

12 Shoot next year's Christmas card

I'S always nice to send Christmas cards made from one of your own images, but the idea can lose its appeal if you leave everything until the last minute and have to pluck a photograph from thin air in December. Christmas is the perfect time to shoot an image for next year's cards, as you are surrounded by this year's cards that can provide inspiration and there are plenty of potential subjects. Christmas decorations, the Christmas cake, Auntie Doris sleeping on the sofa or the presents under the tree are all suitable subjects, but if there is a sharp frost don't miss the opportunity to get a few shots of the wintry world outside.

a great subject for cards, but they are usually quite small so you may need to reach for your macro lens, an extension tube or a close-up lens.

Traditionally with close-up photography, we are often concerned with getting plenty of depth of field, but having a shallow area of sharp focus can be more atmospheric, so consider using a wide aperture rather than a small one.

Soft, warm lighting can also be more attractive on a card than harsh, direct light from a flash, so put the camera on a tripod to allow a long exposure and use the ambient light.

In natural light indoors, set the camera's white balance to shade to a custom white balance and either produce a neutral image that you later warm on the computer, or produce a warm image in-camera by using a cool white balance target.

You will have plenty of time to print next year's cards on an inkjet printer if you wish, but guite a few labs now offer a card-printing service. If you have your card image shot and ready to roll, you can take advantage of any special offers, such as New Year two-for-one deals.

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F Christmas is all about sharing, the Nikon Coolpix S1000pj is the perfect Christmas camera because it is the first to feature a built-in digital projector to enable images to be shared with friends and family at a moment's notice. There's no need to connect it to a television or computer; simply project images with the touch of a button onto any flat surface for an impromptu slideshow.

We've got one Nikon Coolpix S1000pj to give to the overall winner of our 12 Christmas projects competition (see page 78). The best image produced for each project will win a 1kg tin of Quality Street, while the overall winning image will be selected from the 12 project winners.

The closing date is Friday 29 January 2010 and you can enter via email or by post. The email address is apcw@ipcmedia.com. Send postal entries to Estelle Hicks-Bennett, IPC Media, 9th Floor, Blue Fin Building, 110 Southwark Street, London SEI OSU

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Normal IPC Media terms and conditions apply. Full terms and conditions can be found at www.amateurphotographer. co.uk/12days. Alternatively, send an SAE for a copy of full terms and conditions to Estelle Hicks-Bennett at the above address.

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Tales of Christmas past

Ivor Matanle compares AP's Christmas coverage through five decades, from the 1930s to the 1970s

HRISTMAS has always been an exciting time for amateur photographers - hasn't it? You would think so, with those opportunities to photograph excited children, relatives in silly hats, Grandma asleep with her mouth open after too much turkey and all those sporting occasions on Boxing Day. However, looking through AP from way back when, it really wasn't like that. Times were different, and AP had a way of being a touch serious as the festive season approached.

For years, I have accumulated both bound annual volumes of Amateur Photographer and individual copies from past decades, which, unlike the annuals, include the advertisements and tend to be more useful. I use them as reference material for my articles and just to enjoy during the long winter evenings.

For this article I have been researching

mainly editorial content. Until the 1990s, there were no special Christmas issues. The issues either side of Christmas were essentially normal weekly issues, sometimes carrying progressively more Christmas subject matter as the season approached, but often, as I have discovered while researching this article, making very little reference to Christmas other than suggesting presents for photographers.

My earliest complete issue is 13 December 1933. A variant on the recurring theme of 'Using your camera to make your own Christmas cards' appeared as the extraordinary article 'How to make snow pictures from summer negatives'. Geo J Cutbush recommended using Chinese white watercolour to paint in the snow on your chosen outdoor scene. His decision to add winter to a picture of a suburban corner shop with a prominent telegraph pole in the foreground detracted somewhat from his message. Perhaps the shop was his business, which would at least make sense of his featuring it on his card.

This was during the Depression and Christmas was only a one or two-day break for those who had a job, and a major problem for those who didn't. Aside from

Above left: The 23 December 1936 issue featured an article on King George VI, our new king'. He was suitably pictured peering through various cameras

Above right: In AP 13 December 1933, Geo J Cutbush explained how to turn summer negatives into snow pictures to use as Christmas cards. His subject? A not-so-festive corner shop with prominent telegraph pole

Mr Cutbush, this mid-December issue contained almost no editorial mention of Christmas. On the inside front cover, 'A Kodak Gift Guide' offered a Six-20 Kodak Junior with f/6.3 anastigmat lens for £2 15s (£2.75), or a Six-20 Kodak in art deco styling with an f/4.5 or f/6.3 lens from £3 12s 6d (£3.62). City Sale and Exchange announced that 'The Great Christmas Shopping Rush Starts' and offered, among other things, an Ermanox at the close-out price of £16 17s 6d (£16.87). I'll take three.

The 2 January 1935 issue reports colour pictures, apparently of shadowy ghosts inside a church in Italy, shown as part of a lecture. The lecturer, Mr Louis Barrow, explained that his exposure had been one hour, and that for a quarter of that time three nuns had come in to pray. They were in the picture, but transparent. Later in the issue, Robert Adie contributed an article on making your own bulb-flash synchroniser for your folding-plate camera.

The 23 December 1936 issue led on a celebration of 'Our New King', the abdication crisis having come to its tumultuous conclusion less than two weeks before. Pictures of King George VI using and admiring various

movie and still cameras made clear that the new king was genuinely interested in photography. Lancelot Vining mentioned that he had been invited by Zeiss in Mortimer Street to try out the new 18cm f/2.8 rangefinder-coupled Sonnar for the Contax. In his typically half-serious skinflint fashion he complained that the price of £64 was too high and suggested that 64s (£3.20) might be better. Given that you would have trouble buying one now for less than £4,000, possibly more, perhaps £64 was not that bad.

In 'Miniature Matters', a reader who

Testing a Between-lens Shutter | x x willow

enquired about hyper-

sensitising film was advised to subject his film to ammonia fumes for about a quarter of an hour to temporarily double its sensitivity.

In the 21 December 1938 issue readers were told how to make a 'Useful Calendar for 1939' and the editorial page was illustrated with a picture of London's Oxford Street entitled 'The Christmas Rush'. Lancelot Vining reported seeing a show at 'the new Earl's Court' featuring 100 girls dancing and asked readers not to send him questions about anything other than 'real miniature' photography – 24x36mm negatives. RG Lewis's advertisement 'Last

Chance for a Christmas Bargain' offered the 'Latest 1938 Streamline Model Weltini', slightly shopsoiled, with f/2.8 Xenar for £16 15s (£16.75)

A week later, in the 28 December 1938 issue, a reader's DIY suggestion for making a 'Reflector for Photoflood lamps' gave AP enthusiasts something to do over the New Year. There was an excellent article on 'Photo-Macrographs and Photo-Micrographs with an Exakta', and Lancelot Vining, who had been getting advice on his golf swing from Henry Cotton, said that 1938 had been chiefly notable for the improvement in fast pan films, which 'ought to improve miniature

Below left: **Heath Robinson** would have been impressed by JM Wilson's homemade device for 'Testing a Between-lens Shutter' in AP 20 December 1950. It was based on a gramophone turntable

Below: A forerunner of AP's popular Christmas DIY projects, make your own economy flash, from AP 28 December 1938

two months before the fall of Singapore, carried an appeal for AP readers to pass on copies of AP to The Victoria League, which sent them to servicemen overseas. The editorial referred to compulsory rationing of newsprint, which made all publications, including AP, smaller for the duration of the war. An article, 'How the photographer can solve the Christmas present problem', recommended sending a few films to photographically inclined servicemen in the family, saying that this gift 'will be regarded with as much favour as cigarettes'. For photographers at home, gifts of photoflood lights, or the materials for trying out a new process such as carbro or bromoil, were recommended.

The 18 December 1946 issue revealed Lancelot Vining's perennial obsession with photography at the circus, and there was an article on 'Christmas by Photoflood'. I definitely fancy the clockwork train set on

In the 25 December 1946 issue, VM in Dublin, whose house had no mains electricity, asked if he could run photofloods from batteries or by using a transformer. AP carefully explained that the cost and space required for using batteries would be huge, and that a transformer would need a mains

GG Until the 1990s there were no special essentially normal weekly issues



Festive Fun Past Christmas Issues



connection. Arthur Dell wrote an article on 'Subjects for the Christmas Season', which advised readers to photograph their family having fun and the snow outside - especially if the sun was shining.

By 20 December 1950 things were looking up. The editorial said excitedly, 'This year, for the first time since the war, flash-bulbs are plentiful and easy to get', and Lancelot Vining's 'Miniature Camera Gossip' led with advice on using flash bulbs. He said that he would remember 1950 for the arrival of three new developers: Promicrol, Microdol and Unitol. JM Wilson's article 'Testing a Between-lens Shutter' described using an electric gramophone turntable, a 2.5V bulb, a torch battery and a small induction (synchronous) electric motor for checking the speeds of a Compur or Prontor-type shutter.

Christmas enthusiasm was scarce among the advertisers, although Dollonds sported holly and featured the Wray universal viewfinder at £21 10s (£21.20). This British copy of the Leitz VIOOH right-way-round finder would fetch rather more in 2009.

The issue of 24 December 1952 featured pictures of the actress Virginia McKenna in 'Pictures for Christmas' by Frank Buckingham, director of stills photography at Elstree Studios in Hertfordshire. Elsewhere, an accountant ponderously detailed how much he had spent on photography during the previous year and his plans to reduce unnecessary spending. If that were not sufficiently yawn-inducing, the issue contained no news at all about cameras

By the issue of 23 December 1953, AP was on better paper, was bigger and carried quite a lot of information about new equipment. There was even an article featuring 'The AP Economy Electronic Flash - specially designed for Amateur

Photographer'. This was a DIY project, with circuit diagrams and parts lists, but the name of a company that could supply the gun fully assembled for readers was also provided. A feature called 'Talking Shop' described the new Agfa Silette and an interesting 35mm coupled-rangefinder Italian camera called the Perla. In the following week's issue, Lancelot Vining reviewed, with pictures, the new Zeiss Ikon Contaflex.

By Christmas 1955, the season started earlier for AP. The 7 December issue carried 'Photographic Christmas Presents', which included such nostalgic delights as the Corfield Lumimeter enlarging exposure meter, the Shirley Wellard cassette, the Brownie 127 and the Minirex II photoelectric exposure meter. The 14 December issue reviewed J Lipinski's 'Miniature and Precision Cameras', published by Iliffe Press (which was then AP's publisher) and still essential reading for classic camera enthusiasts. The 21 December issue had a major article 'Flash pictures of Christmas morning' and the 28 December issue one of AP's zanier DIY articles on using a Flexameter shoemounted reflex rangefinder - a popular accessory at the time - to make a coupled rangefinder for a Retinette.

The 1960s brought humour to AP's Christmas. The AP luminary Neville Maude adopted the one-upmanship theories of Stephen Potter for his article in the 20 December 1961 issue: 'If you or I buy a better camera, Jones will have a better one - that is his principle'. His dissertation on how to apply gamesmanship at the camera club should be on the wall at every club meeting place, even today. The British Press Pictures of the Year for 1961 were reviewed with comments from Victor Blackman, successor to Lancelot Vining as AP's resident news photographer. In the 27 December

Above: This award-winning shot of the royal family appeared in AP's review of the British Press **Photographers** Awards for 1963

Below: A spot of zany DIY in AP 28 December 1955

issue, AP announced 'AP's Greatest-ever Photographic competition for Boys and Girls', with prizes including a Super Baldax and a Zeiss Ikon Colora.

In the 25 December 1963 issue, the review of the British Press Photographer of the Year Awards included a priceless picture of the royal family that won Daily Express photographer Robert Haswell the award for Royal Photographer of the Year. Victor Blackman showed pictures of his favourite photographic subject, Dame Margot Fonteyn, shot during rehearsals with a Mamiyaflex and 180mm lens. Jason Adams wrote on testing shutter speeds and Ralph Lasker wrote a tongue-in-cheek 'Test Report' on the Saroyo Mk6, a 'long-range, all-weather, high-definition photographic system, designed to fit into a Standard Personal Helmet'. Described as 'having been used on all types of spacecraft during the past decade', it would not, the editor informed his readers, 'be available from even our most progressive dealers before the year 2000'

The issue of 25 December 1974, within a suitably Christmassy cover, led with an editorial on newly available two-bath colour printing. Ron Spillman explained how to use an exposure meter intelligently to meter mixed light and shade, and a spoof article headlined 'The Case of the Tone-Deaf Nude' reported a court case involving one Victor Blackman, accused of 'loitering in the third paragraph of an interview'

The highlight of this issue, for me, was the appearance of my first article for AP, 'The Joys of Collecting Contax'. Other than that, there was very little about cameras or equipment. And what is Christmas without cameras and photography? My wife would probably answer 'greatly improved'. AP



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A brilliant value digital photo frame to display your favourite photos, this Jessops frame features SD/SDHC/MMC memory card compatibility and a USB slot for maximum versatility. A clock and calendar function is also built-in, making it ideal for use both at home and in the office.

ITEM CODE: 5151589

8" High resolution digital photo frame 10.4" High resolution digital photo frame Code 5150167

Code 5150166

was £99 Now £49 Was £139 Now £69

Was £29

VC CAF/NAFS



Claim a FREE Slik tripod worth £34.99 when you purchase a new Tamron 18-270mm VC lens between 13 November 2009 and 31 January 2010.



Gorillapod Compact

Light but very robust, the original Gorillapod will grip almost any surface to enhance group shots and product photos taken with a digital compact. Plus it's great fun!

Gorillapod SLR Zoom £49

Grey - 5113040 Green - 5153069 Red - 5153070

Blue - 5153071

Gorillapod Focus 5153066 £109



San Disk

Up to 30MB/s transfer speed 4GB SDHC

£119

SanDisk[.]

Extreme® CF Up to 60MB/s transfer speed

8GB CF

Extreme® Pro CF Up to 90MB/s transfer speed

£179

64GB £549 5152698

JESSOPS

Gorillapod SLR

5114530 £39

Carbon Fibre Major Tripod

An unbeatable combination of strength and portability. this lightweight tripod comes with a carry case and comfy, no-whacks 'leg warmers'.

ITEM CODE: 5145152

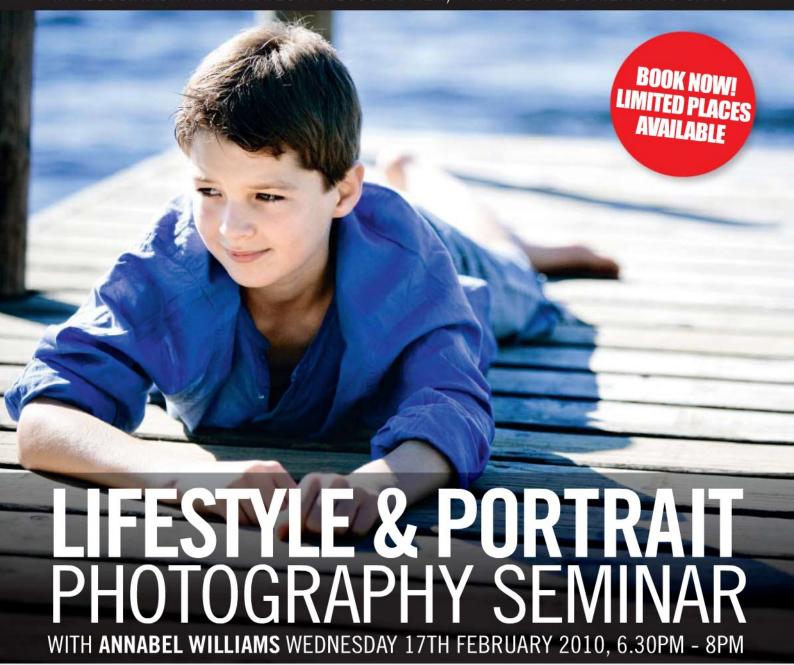


Errors & omissions excepted. Goods subject to availability. Offers, prices, specifications and services are subject to change without prior notice and relate to mainland UK stores only. All prices include VAT. **Cut out and present this voucher at your local store or go online and quote the discount codes above to purchase the Jessops 360AFD Flashgun for just £69. Offer ends 31st January 2010 and is not available in conjunction with any other offer.

www.jessops.com 0800 083 3113



AS PART OF OUR PHOTOGRAPHIC SEMINAR SERIES IN ASSOCIATION WITH AMATEUR PHOTOGRAPHER, WHAT DIGITAL CAMERA AND CANON



s part of our photographic seminar series, we are delighted to welcome Annabel Williams, who will be hosting a Lifestyle and Portrait Seminar.

Annabel Williams is frequently acknowledged as one of the most outstanding social photographers of this decade. She has been fundamental in the changing face of lifestyle photography today.

Her energy for photography is boundless, both inspiring her clients and enlightening and enriching all of those who hear her speak.

Annabel is often asked, 'What makes a great portrait photographer?' During this seminar she will give you an insight into her photographic approach, which she describes as being '90% psychology and 10% technique'; while Catherine Connor, her business partner, will explore how to develop your photographic business stand in an ever-competitive marketplace.

These exclusive seminars for up to 90 people are held at the 'home' of AP and WDC in the



Blue Fin Building, rising above the impressive Tate Modern and City of London skyline.

Tickets are sold on a first-come, first-served basis at £29 per head to include the presentation from Annabel and Catherine, followed by a Q&A session. Tea and coffee will be served afterwards, and you will have the opportunity to 'touch and try' Canon products with the Canon team, and to meet AP and WDC editorial staff. You will be able to purchase a signed book from Annabel, and every delegate will also be given a goody bag and a hints and tips sheet to take home.

HOW TO BOOK YOUR PLACE

EMAIL us at spiadmin@ipcmedia.com with the words 'ANNABEL WILLIAMS SEMINAR' in the subject line. Please include your name, address and telephone number.

POST a cheque for £29 made out to 'IPC Media Ltd' to Estelle Hicks-Bennett, SPI Seminar, Room 9-372, Blue Fin Building, 110 Southwark Street, London, SE1 OSU. Please include your name, address, email and telephone number.

CALL 020 3148 4326/1 and leave your name, address and phone number on our answer phone.

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Canon



Landscape Photography Holiday Workshops

Nigel Turner Photography Workshops

With over 70 % of satisfied customers returning to try another Nigel Turner workshop it's no wonder he has added a new itinerary for 2010 ...which amazingly is the 17th year that these highly successful tours have been running. Get landscape shots you've always dreamed of

taking... The Canyons in Winter, Spring and Fall, the Rocky Mountains in Fall, Yosemite & Death Valley, Yellowstone and Grand Tetons... and new for 2010.

Utah & Arizona Wilderness Off Road workshops, each limited to 4 places

CALL NOW FOR NEW 2010 BROCHURE & DVD 01488 682424

■ Winter in the Canyons 6 Places re-available 23 Jan - 6 Feb 2010 ■ Yosemite and Death Valley in Winter 20 Feb - 6 Mar 2010 ■ Canyons of the South West 27 Mar - 10 Apr 2010

■ Yosemite and Death Valley in Spring 8 - 22 May 2010

 Utah & Arizona Widerness (4 places each) Departs 5 June, 10 July, 7 Aug, 1 Sep 2010 ALL 4 UTAH 2010 TOURS NOW FULLY BOOKED always call for late availability on other tours

■ Yellowstone & Grand Tetons in Fall Colours 29 Sep - 13 Oct 2010

■ Canvons of the South West in Fall Colours

30 Oct - 13 Nov 2010



Don't worry about the exchange rate as virtually everything is already included... Scheduled air flights and U.S. transfers... Ground transportation and Hotel accommodation for 14 days, Park entrance fees etc... plus all group and individual tuition from shooting to Photoshop. Send for FREE promotional DVD.

Agents: www.photographyholidays.com travel@photographyholidays.com Or Via: www.nigelturnerphotography.com





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Digital Photography
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CANON EOS 3 BODY	£189.12 (EXCH++60XE) £189.1
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CANON EOS RT BODY (PELICAL MIRROR)	MINT- £119.1
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CANON 24 - 105mm f4 USM "L" IMAGE STABILISER	MINT CASED 6699.1
CANON 24 - 105mm M USM "L" IMAGE STABILISERN	INT BOXED AS NEW \$765.1
CANON 28 - 300mm 13.5/5.6 USM "L" IS	VI BUXED AS NEW E1,775.
CANON 70 - 200mm 14 USM "L"	MINI 1399.
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CANON Somm ft 8 MARK II	MINT BOXED 989
CANON 60mm 12.8 FES LISM MACRO LENS N	INT BOXED AS NEW \$299.
CANON 10 - 22mm f3 5/4 5 USM FES	MINT £499
CANON 17 - 85mm 14/5 6 IMAGE STABILISER	MINT \$249.
CANON 18 - 55mm ft3.5/5.6 EFS MK II	MINT £49.1
CANON 18 - 55mm f3.5/5.6 IMAGE STABILISING	MINT BOXED AS NEW 995.1
CANON 20 - 35mm t3 5/4.5 USM	MINT- £195.1
CANON 20 - 35mm /3.5/4.5 USW. CANON 28 - 135mm /3.5/5.6 USW IM STABILISER CANON 35 - 105mm /3.5/4.5 EF ZOOM	MINT BOXED \$285.5
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CANON 70 - 210mm t3.5/4.5 USM	
CANON 70 - 210mm 13.5/4.5 USM. CANON 75 - 300mm 14.5.6 MK II CANON 75 - 300mm 14.5.5.6 EF MK III	
CANON 75 - 300mm f4.5/5.6 EF MK III	MINT BOXED \$129.1
CANON 75 - 300mm 14.55.6 EF USM MK III. CANON 70 - 300mm 14.55.6 USM IMAGE STABLISER. CANON 75 - 300mm 14.55.6 USM IMAGE STABLISER. CANON 100 - 300mm 14.55.6 EF USM	MINT £159.1
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILISER.	MINT BOXED \$325.1
CANON 75 - 300mm f4.5/5.6 USM IMAGE STABILISER.	
CANON 100 - 300mm 14.5/5.6 EF USM	
CANON 100 - 900mm 15.6 EF MACRO	MIN £39.1
CANON EF 1.4x EXTENDER	MINT CASED \$199.
CANON PB E2 BOOSTER FOR EOS 1V/EOS3 etc CANON PB E2 BOOSTER FOR EOS 1V/EOS3 etc	MINT BOXED \$129.1
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CANON ANGLE FINDER C. A	MINT CASED £75.1

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LEICA M8 BATTERY (LOW USE) LEICA NIG BODY (REALLY NICE BODY) LEICA 5cm 12 SUNMITAR & FILTER & HOOD. LEICA 65mm 13.5 ELMAR + 16464K FOC RING	MINT E48.00 MINT-CASED £799.00 MINT £195.00 MINT/BOXED £395.00
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LEICA MB BATTERY JLOW USE; LEICA ING BOOV, HEALLY NICE BODY! LEICA 50TH 25 SUNMITAR 8 FUTER 8 HOOD. LEICA 66mm 3.5 ELMAR + 16464K FOC RING LEICA 90mm 14 ELMAR SCREW CHR + 90mm FDR LEICA 90mm 14 ELMAR SCREW CHR + 90mm FDR	MINT E49.00 MINT-CASED £799.00 MINT £195.00 MINT-BOXED £395.00 MINT £395.00 MINT £49.00
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VOIGTLANDER BESSAT BODY BLACKMINT-BOXED \$19	
VOIGTLANDER BESSA L BODY SILVERMINT-BOXED ES	
VOIGTLANDER 15mm 14.5 S/W HELIAR ASP + FDR (B)MINT BOXED \$32	
VOIGTLANDER 25mm 14 SKOPAR + FINDER BLKMINT BOXED \$26	
VOIGTLANDER 25mm 14 SKOPAR + FINDER SILMINT BOXED \$26	
VOIGTLANDER 35mm 11.2 NOKTON VM (BLK)MINT BOXED 562	
VOIGTLANDER 35mm t2.5 COL SKOP BLACK MINT £19	19.00
VOIGTLANDER 50mm f1.5 NOKTON (BLK)MINT BOXED \$34	5.00
VOIGTLANDER 90mm t3.5 APO LANTHAR (BLK)MINT BOXED \$27	
VOIGTLANDER WINDER BESSA T + ALL R'CAMSMINT BOXED £12	
VOIGTLANDER SCREW TO M ADAPTORMINT ES	00.0

Medium Format

BRONICA ETRSI + WLF + BACK + 75mm PE LENSMINT	BOXED	5245.00
	BOXED	£100.00
	BOXED	\$249.00
BBONICA 50mm f2 8 ZENZANON MC	MINT	\$175.00

BRONICA 135mm F4 ZENZANON PE LENS	MINT, 9989 On
DDOMOA 150mm f2 5 DE	EVC+++BOVED P175 OD
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BHUNICA 250mm 15.6 MG.	MIN1 + MUUD £195.00
BRONICA 500mm f8 ZENZANON	
BRONICA 220 BACK	MINI-BOXED £49.00
BRONICA E120 BACK ETRS	MINI £49.00
BRONICA E120 BACK	EXC ++ £35.00
BRONICA ETRS/ETRS/ POLAROID BACK	MINT - £85.00
METZ SCA 386 TTL LEAD ETRS/ISQA/ BRONICA AEIII METERED PRISM FINDER	00.892 TAIM
BRONICA AEIII METERED PRISM FINDER	EXC++BOXED £165.00
BRONICA AEII PRISM FINDER	
BRONICA E14 EXT TUBE	MINT BOXED 579.00
BRONICA E28 EXT TÜBE	00 899 TAIM
BRONICA S TELECONVERTER 2X BRONICA SPEEDGRIP E FOR ETRS(BRONICA MOTOR DRIVE EI II	MINT- 969 00
BRONICA SPEEDGRIP F FOR FTRSI	MINT: 635 00
BRONICA MOTOR DRIVE E. II	MINT-BOXED \$195.00
FUJI 645 ZI PROFFESSIONAL ZOOM + CASE HASSELBLAD X PAN + 46mm CONPLETE	EVC-44 5345 00
HASSEL BLAD Y DAN A 45mm COAIDLETE	MINT ROVED 01 206 CO
HASSELBUAD 90mm f4 FOR X PAN. HASSELBUAD 90mm f4 FOR X PAN. HASSELBUAD X PAN 45mm CENTRE FILTER HASSELBUAD 90mm f4 FOR X PAN.	MINIT IN VEEDED COSE OF
HACCELDING SOMMING FOR A PARK	MINT DOVED 6145 OF
UACCEI DI AD COmm 64 EOD V DAN	OURDED FIRM
HASSELBLAD 500CM +WLF+BACK + 80mm CF	EVC 6706.00
TWASSELBUAD SOUCH HALF HOMEN + BUTTIN OF	EAU+++ 1/80.00
HASSELBLAD 500ELM + A12 + 80mm F2.8 T*	MIN HOUSED 1050 CO.
HASSELBLAD SOUEDWI + ATZ BLACK BACK	EXC44 \$298.00
HASSELBLAD 40mm f4 DISTAGON CF HASSELBLAD 50mm f4 DISTAGON CF	MIN1 £1,095.00
HASSELBLAD 50mm r4 DISTAGON CF	EXC+++ £425.00
HASSELBLAD 150mm 14 SONNAR CF.	EXC+++ £399.00
HASSELBAD 180mm 14 SONNAR. HASSELBAD 250mm 16 SONNAR. HASSELBAD 250mm 16 SONNART* CF. HASSELBAD HC 50 - 110 f3.5 FOR H SYSTEMMINT BOX HASSELBAD PLAIN PRISM.	MINT-BOXED £695.00
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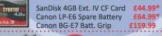


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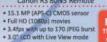
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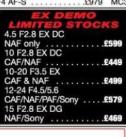


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	30 F1.4 EX CAF/NAF	

SIZE	UV	Circ P
6mm	£23	£59
2mm	£23	€59
5mm	£26	269
8mm	£30	274
2mm	239	£79
7mm	£42	£139
2mm	£53	£139
7mm	£57	£149
2mm	£69	£169
6mm	599	£179
5mm	£139	£199
05mm	£179	£269



	12-24 F4 UA
61	16-50 F2.8 DA £59
	18-55 F3.5/5.6 ALII£6
	18-250 F3.5/6.3 DA £36
	50-200 F4.5 DA WR£14
	50-200 F4.5 DA
000	55-300 F4.5/5.6 DA £22
529	100 F2.8 macro
479	200 F2.8 DA£66
£79	300 F4£84
269	AF360FGZ . £169 AF540FGZ .£27
400	TELEPLUS
160	

TELEPLUS 1.5x converter DG
2x 7 element converter DG£149 Ext tube set DG CAF/NAF£99

7D + 18-55 £1000 x + 18-55 £529 x body £479 BG-2 grip £79 BG-3 grip £69	50-200 F4.5 DA WH £14 50-200 F4.5 DA £95 55-300 F4.5/5.6 DA £225 100 F2.8 macro £495 200 F2.8 DA £665 300 F4 £84 AF360FGZ £169 AF540FGZ £275
KENKO ro 300 1.4x or 2x DG conv ea £169 ro 300 3x DG conv CAF/NAF £149	1.5x converter DG
uto Digimeter KFM1100 9129	Ext tube set DG CAF/NAF £99

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TAMRON (18-270 f3.5/6.3	18-200 F3.8/6.3 XR DIII NAF not D40/60£139 18-250 F3.5/6.3 XR DIII CAF/NAF/PAF .£279
Di II VC	18-270 F3.5/6.3 DI II VC£449
10-24 F3.5/4.5 Di II £379	28-200 XR Di NAF/PAF/Sony£129
17-35 F2.8/4 Di PAF only£149	28-300 XR VC F3.5/6.3 CAF/NAF £349
18-200 F3.8/6.3 Dill £169	90 F2.8 Di macro £329

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o Kit £119.95 ctic Butterfly SL700	IN STOCK
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720	5 S T A R	G2220 Explorer Aluminium . £1 GT2330
	PODS Reporter	Aluminium . £1 GT2941 Basalt G Lock £2

TRIPODS	
G1257G Reporter	
Carbon 6X£279	
G1258LVL Carbon	
6X Leveller .£309	
G1258G	
Carbon 6X£279	
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GT1931 Basait £179 G2220 Explorer Aluminium . £149 GT2330 Aluminium . £149 GT2941 Basait	G1375M Magnesium Off Centre
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GT2941LVL Basalt	4 Castles CEO

GM2340 Aluminium 4 Section . £59 GM2341 Aluminium 4 Section . . £89 GM2541 Carbon 6X G Lock . . £144 GM2940 Basalt 4 Section£115

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		or SKY	Protect		Pol
49mm	£14			£36	
52mm	£16	€34	630	£37	€68
55mm	£17	€36	€32	€40	£70
58mm	£19	£38	£34	£47	£80
62mm	€24	E44	638	€62	€85
67mm	£30	€49	€42	€67	€94
72mm	£39	£55	£45 £49	£72	£114 £132

Leveller£329

95mm	£110				
36mm	£85			£149	£160
32mm	266	€69	£60	£110	£149
77mm	£47	€59	£49	£79	£132
72mm	€39	€55	€45	£72	£114
57mm	£30	£49	€42	€67	€94
52mm	€24	£44	638	€62	€85
58mm	£19	638	£34	£47	£80
55mm	£17	€36	€32	€40	£70
52mm	£16	€34	630	£37	268
19mm	£14			€36	
	Sky	or SKY	Protect	102000000000000000000000000000000000000	D Circ Pol
	77.7	4.004			

95mm £85			£149	£160
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Ebony SW45 £1199	28-135 F3.5/5.6 U IS .£249	AE motordrive FN M- £249	50 F2.8 blk M £449	+ RFH M- box £799	18-105 F3.5/5.6 VR .£169	SB-17£49	120 F4 macro £299
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Horseman 54 LX	35-70 F3.5/4.5	Winder A £29 MA drive + battery pack FN £69 LC-1 or LC-2 set ea .£69 FLASH GUNS 166A £19 188A .£29 244T £29 299T .£69 300T .£49 CONTAX 35mm M/F	90 F2 blk	RZ67 Pro II inc 90 F3.5 + RFH	18-135 F3.5/5.6 DX .2179 18-200 F3.5/5.6 DX .2329 20 F2.8 AFD	MD-3 + MB-2 . £149 MD-4 Drive F3 . £49 MD-12 .£49 MD-14 .£49 MF-16 (FM2N) . £49 MF-19 (F301) . £39 WLF Nikon F . £89 OLYMPUS OM OM4 TI blk . £349 OM1 chr body . £149	135 F4 leaf £249 150 F3.5 £169 200 F4 £149/199 600 F5.6 ED IF £1799 1.4x converter £199 Ext tube set £199 Helicoid ext tube £79 PENTAX 67
Horseman 54 LX . £279 Toyo 54 mono G . £279 Wista 45DX M . £599 Schneider 150 F56 Symar L APO MC M . £499 90 F8 Super Angulon . £279 210 F5.6 APO Symar . £249 Polaroid 545 Pro . £99 Polaroid 545 back . £79 Horseman 649 RFH . £179	35-70 F3.5/4.5 £89 45 F2.8 T5E M £849 55-200 F4.5/5.6 UII £99 55-250 F4/6.6 IS EFS £169 60 F2.8 EFS £299 65 F2.6 MPE £249 70-200 F2.8 IS UI £229 70-200 F4.L U £429 70-300 F4.5/5.6 DO IS £999 70-300 F4/5.6 IS £329	Winder A	90 F2 blk . £699 90 F2.8 blk M- £499 CF FLash . £69 CF-20 Flash . £99 M6 grip . £39 Minilux Zoom £249 LIGHTMETERS Kenko KF11100 Mint . £129 Minolta Flash meter V . £179 Pentax DigiSoot . £239	RZ67 Pro II inc 90 F3.5 + RFH 6699 RZ Pro + 127 + RFH £499 RZ Pro I body 5349 RZ Pro body £199 AE prism FE701 £299 AE prism not FE701 £149 WLF £69 120 Pro II RFH £79 120 Pro RFH £39 Polaroid back HP702 £49	18-135 F3.5/5.6 DX . £179 18-200 F3.5/5.6 AFS £369 20 F2.8 AFD £329 24-120 F3.5/5.6 AFR £399 24-70 F2.8 AFS £599 28-70 F2.8 AFS £599 28-70 F3.5/4.5 D £89 28-85 F3.5/4.5 AF £79 28-100 F3.5/5.6 £ £169 28-200 F3.5/5.6 AFS £149 28-200 F3.5/5.6 £ £179	MD-3 + MB-2	135 F4 leaf 2249 150 F3.5 2169 200 F4 2149/199 600 F5.6 ED IF 21799 1.4x converter 2199 2x converter 2199 Ext tube set 2199 Helicoid ext tube 279 PENTAX 67 67 MU + meter prism + 105 2799
Horseman 54 LX . 2279 Toyo 54 mono G . 2279 Wista 45DX M . 2599 Schneider 150 F56 Symar L APO MC M . 2499 90 F8 Super Angulon . 2279 210 F5.6 APO Symar . 248 Polaroid 545 Fro	35-70 F3.5/4.5	Winder A	90 F2.b blk £699 90 F2.8 blk M- £499 CF-FLash £69 CF-20 Flash £99 M6 grip £38 Minilux Zoom £249 LIGHTMETERS Kerko KF11100 Mint £129 Minotta Flash meter V £179 Pentax DigSpot £239 Sekonic L208 £49 Sekonic L308 F. £149 Sekonic L508 £219	RZ67 Pro II inc 90 F3.5 + RFH	18-135 F3.5/5.6 DX C179 18-200 F3.5/5.6 AFS C369 20 F2.8 AFD	MD-3 + MB-2 . 2149 MD-4 Drive F3 . £49 MD-12 . £49 MD-14 . £49 MF-16 (FM2N) . £49 MF-19 (F301) . £39 WLF Nikon F . £89 OLYMPUS OM OM4 TI bik . £349 OM1 chr body . £149 OM40 body . £749 OM40 body . £749 OM10 chr . £49 28 F3.5 . £39 S F2.8 shift . £369	135 F4 leaf 2249 150 F3.5 £169 200 F4 £149/199 600 F5.6 ED IF £1799 1.4x converter £199 2x converter £199 Ext tube set £199 Helicoid ext tube £79 PENTAX 67 67 MU + meter prism +105 £799 67MU body serviced £299 WLF £79
Horseman 54 LX . £279 Toyo 54 mono G . £279 Wista 45DX M . £599 Schneider 150 F5.6 Symar LAPO MC M . £499 90 F8 Super Angulon .£279 210 F5.6 APO Symar .£249 Polaroid 545 Pro . £99 Polaroid 545 back . £39 Polaroid 545 back . £79 Horseman 6x9 RFH .£179 DDS Fidelity 5x4 each .£7 Fuji Quickload il .£119 BAGS - LOWEPRO Rover Plus AW .£69	35-70 F3.5/4.5	Winder A	90 F2.b bik £699 90 F2.8 bik M- £499 CF-Eash £69 CF-20 Flash £99 M6 grip £39 Minilux Zoom £249 LIGHTMETERS Kenko KFT1100 Mint £129 Minolta Flash meter V £179 Pentax DigSpot £239 Sekonic 1208 £49 Sekonic 1328 + VF £149 Sekonic L328 + VF £149 Sekonic L328 + WF £149 Sekonic L328 + WF £149 Sekonic L508 £219 MAMIYA 645 MF 645 Pro TL + FE401 + 80 +	RZ67 Pro II inc 90 F3.5 + RFH	18-135 F3.5/5.6 DX C179 18-20 F3.5/5.6 AFS C369 20 F2.8 AFD 2329 24-120 F3.5/5.6 VR . 2349 24-70 F2.8 AFS M 2599 28-70 F3.5/4.5 D 289 28-85 F3.5/4.5 D 289 28-85 F3.5/4.5 D 289 28-85 F3.5/4.5 D 289 28-80 F3.5/4.5 D 2149 28-200 F3.5/5.6 AFS C149 2	MD-3 + MB-2 . 2149 MD-4 Drive F3	135 F4 leaf 2249 150 F3.5 £169 200 F4 £149/199 600 F5.6 ED IF £1799 1.4x converter £199 2x converter £199 Ext tube set £199 Helicoid ext tube £79 PENTAX 67 67 MU + meter prism + 105 £79 67MU body serviced £299 WLF £79 35 F4.5 fisheye £899 45 F4 M £349
Horseman 54 LX . £279 Toyo 54 mono G . £279 Wista 45DX M £599 Schneider 150 F5.6 Symar LAPO MC M £499 90 F8 Super Angulon . £279 210 F5.6 APO Symar . £249 Polaroid 545 Pro £99 Polaroid 545 back . £39 Polaroid 545 back . £79 Horseman 659 RFH . £179 DOS Fidelity 5x4 each . £7 Fuji Quickload II . £119 BAGS - LOWEPRO Rover Plus AW . £69 Steath Rep 400AW . £49 Sup Trek AWII . £199-£249	35-70 F3.5/4.5	Winder A	90 F2.b bik £699 90 F2.8 bik M £499 CF FLash £69 CF-20 Flash £99 M6 grip £39 Minilux Zoom £249 LIGHTMETERS Kenko KFT1100 Mint £129 Minolta Flash meter V £179 Pentax DigiSpot £239 Sekonic 1208 £49 Sekonic 1328 + VF £149 Sekonic 1508 £219 MAMIYA 645 MF 645 Pro TL + FE401 + 80 + winder + back £549 645 Pro TL inc 80 + plain	RZ67 Pro II inc 90 F3.5 + RFH	18-135 F3.5/5.6 DX C179 18-20 F3.5/5.6 AFS C369 20 F2.8 AFD 2329 24-120 F3.5/5.6 VR . 2349 24-70 F2.8 AFS M 2599 28-70 F3.5/4.5 D 2599 28-70 F3.5/4.5 D 259 28-85 F3.5/4.5 D 259 28-85 F3.5/4.5 D 279 28-100 F3.5/5.6 AFS E149 28-200 F3.5/5.6 AFS E149 28-200 F3.5/5.6 AFS E149 28-200 F3.5/5.6 D 2179 55-200 F4/5.6 VR 2149 60 F2.8 AFD M 2229 70-200 F2.8 VR box £1349 70-300 F4/5.6 AFD £1349 70-300 F4/5.6 AFD £1349 70-300 F4/5.6 AFD £1349 70-300 F4/5.6 AFD £1349	MD-3 + MB-2	135 F4 leaf 2249 150 F3.5 169 200 F4 £149/199 600 F5.6 ED IF £1799 1.4x converter £199 2x converter £199 2x converter £199 Ext tube set £199 Helicoid ext tube £79 PENTAX 67 7 MU + meter prism + 105 £799 67MU body serviced £299 WLF £79 35 F4.5 fisheye £899 45 F4 M £349 45 F4 latest £249 55 F3.5 early £199
Horseman 54 LX . 2279 Toyo 54 mono G . 2279 Wista 45DX M	35-70 F3.5/4.5	Winder A	90 F2.b blk £699 90 F2.8 blk M- £499 CF-Rash £699 CF-20 Flash £99 M6 grip £39 Minilux Zoom £249 LIGHTMETERS Kenko KFT1100 Mint £129 Minoita Flash meter V .£179 Pentax DigiSpot £239 Sekonie L208 £49 Sekonie L328 + VF £149 Sekonie L328 + VF £149 Sekonie L508 £29 MAMIYA 645 MF 645 Pro TL + FE401 + 80 + winder + back £549 645 Pro TL inc 80 + plain prism, back + winder £449	RZ67 Pro II inc 90 F3.5 + RFH 6699 RZ Pro + 127 + RFH £499 RZ Pro II body £199 RZ Pro II body £199 AE prism FE701 £299 AE prism not FE701 £149 WLF £69 120 Pro II RFH £79 120 Pro IRFH £39 Polaroid back HP702 £49 Double cable release £40 50 F4.5 W £199 65 F4 £299 75 F4.5 Shift £399 150 F3.5 £149 180 F4.5 WM £199 180 F4.5 WM £199	18-135 F3.5/5.6 DX . £179 18-200 F3.5/5.6 AFS £369 20 F2.8 AFD £329 24-120 F3.5/5.6 VR . £349 24-70 F2.8 AFS M £999 28-70 F3.5/5.6 VR . £949 28-70 F3.5/5.6 VR . £949 28-70 F3.5/5.6 D. £89 28-85 F3.5/4.5 D . £89 28-85 F3.5/4.5 D . £19 28-100 F3.5/5.6 L169 28-200 F3.5/5.6 AFS £149 28-200 F3.5/5.6 D £179 55-200 F4/5.6 VR . £149 0 F2.8 AFD M £229 0 F2.8 AFD M £29 0 F2.8 VR box £1349 70-300 F4/5.6 AFD £199 70-300 F4/5.6 AFD £199 70-300 F4/5.6 AFD £199 70-300 F4/5.6 AFD £199	MD-3 + MB-2	135 F4 leaf 2249 150 F3.5
Horseman 54 LX . 2279 Toyo 54 mono G . 2279 Wista 45DX M	35-70 F3.5/4.5	Winder A	90 F2.b blk £699 90 F2.8 blk M- £499 CF-ELash £69 CF-20 Flash £99 M6 grip £39 Minilux Zoom £249 LIGHTMETERS Kenko KF-1100 Mint £129 Minolta Flash meter V .£179 Pentax DigiSpot £239 Sekonic 12328 + VF £149 Sekonic 1328 + VF £149 Sekonic 1508 £29 MAMIYA 645 MF 645 Pro TL + FE401 + 80 + winder + back £549 645 Pro TL inc 80 + plain prism, back + winder £449 645 Pro SV kit inc 80 + prism + winder £449	RZ67 Pro II inc 90 F3.5 + RFH 6699 RZ Pro + 127 + RFH £499 RZ Pro II body £349 RZ Pro II body £349 RZ Pro Body £199 AE prism rE701 £299 AE prism rot FE701 £149 WLF £69 RZ Pro II RFH £79 120 Pro IRFH £39 Polaroid back HP702 £49 Double cable release £40 50 F4.5 W £299 75 F4.5 Shift £399 75 F4.5 Shift £399 R30 F4.5 W M £149 R30 F4.5 F4.5 L199 R30 F4.5 W M £149	18-135 F3.5/5.6 DX . £179 18-200 F3.5/5.6 AFS 2369 20 F2.8 AFD £229 24-120 F3.5/5.6 VR . £2349 24-70 F2.8 AFS M £299 28-70 F3.5/5.6 VR . £2949 28-70 F3.5/4.5 D . £89 28-85 F3.5/4.5 D . £89 28-85 F3.5/4.5 D . £19 28-100 F3.5/5.6 D . £179 52-200 F4/5.6 VR . £149 05 F2.8 AFD M £229 70-200 F4/5.6 VR . £149 70-300 F4/5.6 VR . £149 70-300 F4/5.6 AFD . £199 70-300 F4/5.6 AFD . £199 70-300 F4/5.6 B . £79 85 F1.4 D box . £299 85 F2.8 PC M £749	MD-3 + MB-2	135 F4 leaf 2249 150 F3.5
Horseman 54 LX . 2279 Toyo 54 mono G . 2279 Wista 45DX M	35-70 F3.5/4.5	Winder A	90 F2.b blk £699 90 F2.8 blk M- £499 CF-ELash £69 CF-20 Flash £99 M6 grip £39 Minitux Zoom £249 Minitux Zoom £249 Minitus Tash meter V £179 Pentax DigiSpot £249 Sekonic L328 + VF £149 Sekonic L328 + VF £149 Sekonic L508 £219 MAMIYA 645 MF 645 Pro TL in £80 + piain prism, back + winder £449 645 Pro SV ikt inc 80 + prism + winder £449 645 Pro inc 80 + FFH + FE401 £449	RZ67 Pro II inc 90 F3.5 + RFH 6699 RZ Pro + 127 + RFH £499 RZ Pro II body 2349 RZ Pro II body 2349 RZ Pro Body 2349 RZ Pro Body 2399 AE prism ret F270 2199 AE prism not FE701 2199 RE prism rot FE701 2149 RUF 259 Polaroid back HP702 249 Double cable release £40 S0 F4.5 W 2199 65 F4 2299 75 F4.5 Shift 2399 150 F3.5 £149 180 F4.5 WN M £149 180 F4.5 WN £149 250 F4.5 WN £149 250 F4.5 L 249 Sext Tube 1 or 2 ea £99 METZ FLASH 45-CL1 NICad £79	18-135 F3.5/5.6 DX . £179 18-20 F3.5/5.6 AFS 2369 20 F2.8 AFD \$239 24-120 F3.5/5.6 AFS 2369 24-120 F3.5/5.6 VFR . \$2349 24-70 F2.8 AFS M \$299 28-70 F3.5/4.5 D £89 28-70 F3.5/4.5 D £89 28-85 F3.5/4.5 AF £79 28-100 F3.5/5.6 C. £169 28-200 F3.5/5.6 AFS £149 28-200 F3.5/5.6 B £179 55-200 F4/5.6 VFR £149 60 F2.8 AFD M £239 70-300 F4.5/5.6 VR £149 70-300 F4.5/5.6 VR £149 70-300 F4.5/5.6 VR £149 85 F2.8 P5.8 1 touch £379 85 F1.4 D box £59 85 F2.8 PC M £749 300 F2.8 AF £1499 300 F2.8 AFS £1499	MD-3 + MB-2	135 F4 leaf 2249 150 F3.5
Horseman 54 LX . 2279 Toyo 54 mono G . 2279 Wista 45DX M	35-70 F3.5/4.5	Winder A	90 F2.b blk £699 90 F2.8 blk M. £699 90 F2.8 blk M. £499 CF-20 Flash £99 M6 grip £38 Minilux Zoom £249 LIGHTMETERS Kerko KF11100 Mint £129 Minolta Flash meter V £179 Pentax DigSpot £239 Sekonic L208 £49 Sekonic L328 + VF £149 Sekonic L328 + VF £149 Sekonic L508 £219 MAMIYA 645 MF 645 Pro TL inc 80 + plain prism, back + winder £449 645 Pro SV ikt inc 80 + prism + winder £449 645 Pro TL nc 80 + RFH + FE401 £449 645 Pro TL + 844 E45 Pro TL + 844 E45 Pro TL + 844 E45 E47 TL + 844 E47 E47 E47 E47 E47 E47 E47 E47 E47 E	R267 Pro II inc 90 F3.5 + RFH 6699 RZ Pro + 127 + RFH 2699 RZ Pro 1 body 2349 RZ Pro body 2199 AE prism FE701 £299 AE prism ref F701 £299 AE prism not FE701 £149 WLF £69 120 Pro II RFH £79 120 Pro RFH £39 Polaroid back HP702 £49 Double cable release £40 Double cable release £40 Double 55 F4 £299 65 F4 £299 75 F4.5 Shift £399 150 F8.5 £149 180 F4.5 WN £149 250 F4.5 WN £149 250 F4.5 WN £149 450 F4.5 WN £149 450 F4.5 WN £149 450 F4.5 WN £149 550 F4.5 WN £149 560 F4.5 WN £149 57 F4.5 WN £149 580 F4.5 WN £149	18-135 F3.5/5.6 DX . 179 18-20 F3.5/5.6 AFS 1369 20 F2.8 AFD 2329 24-120 F3.5/5.6 AFS 2369 24-120 F3.5/5.6 VF .2349 24-70 F2.8 AFS 299 28-70 F3.5/4.5 D 289 28-70 F3.5/4.5 D 289 28-85 F3.5/4.5 AF 279 28-100 F3.5/5.6 D 179 58-200 F3.5/5.6 AFS 1:49 28-200 F3.5/5.6 AFS 1:49 70-300 F4.5/5.6 VF 2149 85 F1.4 D box 289 85 F2.8 PC 274 300 F2.8 AF 2749 300 F2.8 AF 2749 300 F4.8 FS 275 500 F4 AFS 279 500 F4 AFS 2729	MD-3 + MB-2	135 F4 leaf 2249 150 F3.5
Horseman 54 LX . 2279 Toyo 54 mono G . 2279 Wista 45DX M . 2599 Schneider 150 F56 Symar L APO MC M . 2699 90 F8 Super Angulon . 2279 210 F5.6 APO Symar . 2249 Polaroid 545 Por 259 Polaroid 545 back 279 DDS Fidelity 5x4 each 27 PUIP Quickload II 2179 DBS Fidelity 5x4 each 27 PUIP Quickload II 2179 BAGS - LOWEPRO Rover Plus AW 269 Steatith Rep 400AW . 249 Trekker AWI 2199 . 2249 Trekker AWI 2199 . 2249 Trekker ASI	35-70 F3.5/4.5	Winder A	90 F2.b blk £699 90 F2.b blk M £499 CF FLash £69 CF-20 Flash £99 M6 grip £39 Minilux Zoom £249 LIGHTMETERS Kenko KFT1100 Mint £129 Minotta Flash meter V £179 Pentax DigiSpot £239 Sekonic L208 £249 Sekonic L208 £249 Sekonic L308 £219 MAMIYA 645 MF 645 Pro TL + FE&01 + 80 + winder + back £549 645 Pro TI. inc 80 + plain prism, back + winder £449 645 Pro TS Wittinc 80 455 Pro TS WITTINC \$249 645 Pro TS WIT	R267 Pro II inc 90 F3.5 + RFH 6699 RZ Pro + 127 + RFH £499 RZ Pro + 100dy 2349 RZ Pro body 2199 AE prism FE701 £299 AE prism ref F701 £199 AE prism not FE701 £149 WLF £69 120 Pro IRFH £79 120 Pro IRFH £39 Polaroid back HP702 £49 Double cable release £40 Double cable release £40 Double cable release £40 Double 65 F4 £299 75 F4.5 Shift £399 150 F3.5 £149 180 F4.5 WN £149 180 F4.5 WN £149 250 F4.5 £199 250 F4.5	18-135 F3.5/5.6 DX . £179 18-200 F3.5/5.6 AFS 2369 20 F2.8 AFD 2329 24-120 F3.5/5.6 AFS 2369 24-120 F3.5/5.6 VFL 2349 24-70 F2.8 AFS 299 28-70 F3.5/4.5 D 289 28-70 F3.5/4.5 D 289 28-85 F3.5/4.5 AF £79 28-100 F3.5/5.6 D £169 28-200 F3.5/5.6 AFS £149 28-200 F3.5/5.6 AFS £149 70-300 F4.5/5.6 VFL £149 70-300 F4.5/5.6 VFL 2149 70-300 F4.5/5.6 VFL £78 85 F1.4 D box £898 5 F2.8 P D £749 300 F2.8 AF £749 300 F4.4 AFS £729 500 F4 AFS £729	MD-3 + MB-2	135 F4 leaf 2249 150 F3.5
Horseman 54 LX . 2279 Toyo 54 mono G . 2279 Wista 45DX M	35-70 F3.5/4.5	Winder A	90 F2.b blk £699 90 F2.8 blk M- £499 CF FLash £699 CF-20 Flash £99 M6 grip £39 Minilux Zoom £249 LIGHTMETERS Kenko KFT1100 Mint £129 Minotta Flash meter V .£179 Pentax DigiSpot £249 Sekonic 1208 £49 Sekonic 1208 £49 Sekonic 1328 + VF £149 Sekonic 1328 + VF £149 Sekonic 1508 £219 MAMIYA 645 MF 645 Pro TL + FE401 + 80 + winder + back £549 645 Pro TV inc 80 + plain prism, back + winder £449 645 Pro Tu £449 645 Pro Du £449 645 Pro Du £449 645 Pro Du £449 645 Pro Tu £449 645 Pro Du £449 645 Pro Du £449	RZ67 Pro II inc 90 F3.5 + RFH £699 RZ Pro + 127 + RFH £499 RZ Pro II body £349 RZ Pro II body £199 AE prism rot FE701 £299 P120 Pro II RFH £79 P120 Pro RFH £39 Polaroid back HP702 £49 P150 F4.5 W £199 P15 F4.5 Shift £399 P15 F4.5 Shift £399 P15 F4.5 Shift £399 P15 F4.5 WN M £199 P1	18-135 F3.5/5 6 DX £179 18-20 F3.5/5 6 AFS 2369 20 F2.8 AFD £229 24-120 F3.5/5 6 AFS £399 28-70 F3.5/5 6 AFS £599 28-70 F3.5/4 5 D £89 28-70 F3.5/4 5 D £89 28-70 F3.5/4 5 D £89 28-85 F3.5/4 5 D £89 28-85 F3.5/4 5 D £199 28-100 F3.5/5 6 C £179 28-100 F3.5/5 6 D £179 28-200 F3.5/5 6 D £179 28-200 F3.5/5 6 D £179 29-200 F2.8 H D DX £139 70-300 F4/5 6 AFD £199 70-700 F4 AFS £199 700 F4 AFS £199	MD-3 + MB-2	135 F4 leaf 2249 150 F3.5
Horseman 54 LX . 2279 Toyo 54 mono G . 2279 Wista 45DX M . 2599 Schneider 150 F56 Symar LAPO MC M . 2599 90 F8 Super Angulon . 2279 210 F5.6 APO Symar . 2249 Polaroid 545 Por 259 Polaroid 545 back 259 BOST HORSEN 259 Steatith Rep 400AW . 249 Trekker AWI . 2199 . 2249 Trekker AWI . 2199 . 2249 Trekker AWI . 2199 . 2249 Trekker AWI . 2599 . 2599 BRONICA ETRS-ETRSI ETRSI + 75 + WLF + 120 RFH 2299 Rotary prism 299 Plain prism box 2229 AEII prism box 2229 AEII prism box 229 AEII prism box 229 AEII prism box 229 AEII prism box	35-70 F3.5/4.5	Winder A	90 F2.b bik £699 90 F2.b bik M. £499 CF FLash £69 CF-20 Flash £99 M5 grip £39 Minilux Zoom £249 LIGHTMETERS Kenko KFT1100 Mint £129 Minotta Flash meter V £179 Pentax DigiSpot £239 Sekonic L208 £49 Sekonic L208 £49 Sekonic L208 £219 MAMIYA 645 MF 645 Pro TL + FE401 + 80 + winder + back £549 645 Pro TL back £549 645 Pro TL + 80 + WLF + 120 back £449 645 Pro TL + 80 + WLF + 120 back £349 645 Pro TL + 80 + WLF + 120 back £349 645 Pro TL body £289 645 Pro TL body £289 645 Pro TL body £289 645 Pro TL body £39 645 Super body £199 645 Super body £39 Polaroid back HPA1 £39 Polaroid back HPA1 £39	R267 Pro II inc 90 F3.5 + RFH 6699 RZ Pro + 127 + RFH 2498 RZ Pro II body £199 RZ Pro II body £199 RE prism FE701 £299 RE prism rot FE701 £299 RE prism rot FE701 £149 WLF £69 RE prism rot FE701 £149 WLF £69 RE prism rot FE701 £149 WLF £69 RE prism rot FE701 £149 RE prism rot F4.5 WN £199 RE prism rot F4.5 WN £149 RE prism rot £149 RE pr	18-135 F3.5/5.6 DX . £179 18-20 F3.5/5.6 AFS 2369 20 F2.8 AFD \$2329 24-120 F3.5/5.6 VR . £2349 24-70 F2.8 AFS M £999 28-70 F3.5/5.6 VR . £9349 28-70 F3.5/5.6 VR . £939 28-70 F3.5/5.6 L £95 28-70 F3.5/5.6 D . £95 28-70 F3.5/5.6 D . £179 28-70 F3.5/5.6 D . £179 28-70 F3.5/5.6 AFS £149 28-70 F3.5/5.6 AFS £149 28-70 F3.5/5.6 AFS £149 28-70 F3.5/5.6 AFS £149 28-70 F3.5/5.6 VR . £149 28-70 F3.5/5.6 AFS £149 28	MD-3 + MB-2	135 F4 leaf 2249 150 F3.5
Horseman 54 LX . 2279 Toyo 54 mono G . 2279 Wista 45DX M . 2599 Schneider 150 F56 Symar L APO MC M . 2599 90 F8 Super Anguion . 2279 210 F5.6 APO Symar . 248 Polaroid 545 Pro	35-70 F3.5/4.5 . 689 45 F2.8 TSE M	Winder A	90 F2.b bik £699 90 F2.b bik M. £499 CF FLash £69 CF-20 Flash £99 M5 grip £39 Minilux Zoom £249 LIGHTMETERS Kenko KFT1100 Mint £129 Minotta Flash meter V £179 Pentax DigiSpot £239 Sekonic L208 £49 Sekonic L208 £49 Sekonic L208 £219 MAMIYA 645 MF 645 Pro TL + FE401 + 80 + winder + back £549 645 Pro TL back £549 645 Pro TL + 80 + WLF + 120 back £449 645 Pro TL + 80 + WLF + 120 back £349 645 Pro TL + 80 + WLF + 120 back £349 645 Pro TL body £289 645 Pro TL body £289 645 Pro TL body £289 645 Pro TL body £39 645 Super body £199 645 Super body £39 Polaroid back HPA1 £39 Polaroid back HPA1 £39	R267 Pro II inc 90 F3.5 + RFH 6699 RZ Pro + 127 + RFH E499 RZ Pro II body 2349 RZ Pro Body 2349 RZ Pro Body 2349 RE prism rE701 2299 AE prism rot FE701 2199 AE prism rot FE701 2199 RE prism rot FE70	18-135 F3.5/5.6 DX . £179 18-20 F3.5/5.6 AFS 2369 20 F2.8 AFD \$2329 24-120 F3.5/5.6 VF \$2349 24-70 F2.8 AFS M £999 28-70 F3.5/5.6 VF £999 28-70 F3.5/5.6 VF £999 28-70 F3.5/5.6 D £99 28-70 F3.5/5.6 D £99 28-70 F3.5/5.6 D £169 28-20 F3.5/5.6 AFS £149 28-200 F3.5/5.6 AFS £149 28-200 F3.5/5.6 B £179 55-200 F4/5.6 VF £149 50 F2.8 AFD M £229 70-200 F4.5/5.6 AFD £199 70-300 F4.5/5.6 AFD £199 70-300 F4.5/5.6 AFD £199 70-300 F4.5/5.6 AFD £199 50-200 F2.8 AF £1499 50-200 F2.8 AF £1499 500 F4 AFS £1499	MD-3 + MB-2	135 F4 leaf 2249 150 F3.5
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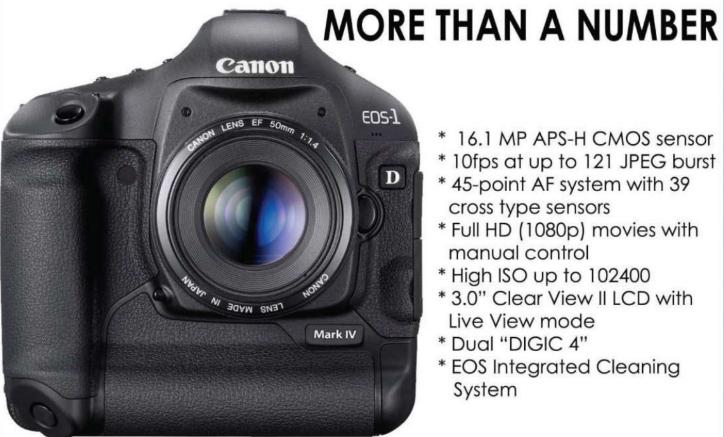
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This lightweight, compact backpack will hold a surprising amount of gear in a small space. Theres a quick-release integrated tripod holder, attachment loops for optional Sliptock accessories, compression straps and lots of pockets. Mini Trekker AW Green

Lowepro Vertex 100 AW Rugged, construction with water-resistant zippers and a seam-seoled AW cover protects gear while providing photographers with a bag that conforms to a variety of body types with an adjustable harness system.

Vertex 100 AW
Vertex 200 AW MORRIS SAVE YOU ES2!
Vertex 300 AW MORRIS SAVE YOU ES0! £84.95 £109.97 £134.97

Lowepro Fastpack 200

Go all day with the lightweight, comfortable Fastpack backpacks. With a wide range of sizes, they protect your digital/ pro digital SLRs as well as widescreen notebooks while providing generous storage for personal gear. Side-entry compartments let you quickly grab equipment and accessories, even while you're on the move. Customize the season to proceed with the contraction of the contracti

coccasiones, even write you're on the move. Customize the easy-to-access main compartment with adjustable dividers. Fastpack 200 shown Fostpack 100 Fostpack 250 MORRIS SAVE YOU E19! 525.95 Fastpack 350 MORRIS SAVE YOU E30! 554.95

Lowepro Toploader Pro 65 AW **Camera Armor** Seattle Sling

An ideal fit for a pro DSIR with standard fixed lens. If features a contoured, asymmetrical shape that follows the lines of a carried for a snug protective fit. A side opening with easy grip occase lets you capture the shot in a flash.

Toploader Pro 76AW MORRIS SAVE YOU 2201 259.99

Toploader Pro 75AW MORRIS SAVE YOU 2201 279.99

£59.99

Lowepro Classified 140AW

The Classified AW series, with its slim profile, contours easily with the body making if comfortable to carry all day. Soft edges, briefcase styling and leather details give it a stylish yet subtle look compared to other bogs.

Classified 160AW MORRIS SAVE YOU ESSET 99.90

Classified 160AW MORRIS SAVE YOU ESSET 99.95

Classified 200AW MORRIS SAVE YOU ESSET 99.95

Classified 250AW MORRIS SAVE YOU ESSET 99.95

Classified 250AW MORRIS SAVE YOU ESSET 99.95

Lowepro Magnum 200 AW

An essential toolbax for the pro photographer; extra-portable, durable and fleeable. The internal dividing system provides a fleeable structure to accommodate lots of gear. A premium moulded base offers sturdy and stable protection, water-resistance and stackability. Magnum 200AW MORRIS SAVE YOU ELG! £139.95 Magnum 400AW MORRIS SAVE YOU ELG! £139.95

Lowepro Pro Trekker 300AW

Offers superior protection and comfort with Lowepre's premium suspension system. A removable virialispada serves as a irraditional backpack lid, providing extra security and weather protection; and as a waistpack with a mesh-covered backpad & two roomy pockets.

Pro Trekker 300AW

\$219.00

Pro Trekker 400AW Pro Trekker 600AW

£219.00 £239.00

This bag will keep your gear protected from the elements. It has no zippers - proven dry bag technology works every time, Roll three firmes - dirt, dust, sand, and water stoy out. Impact protection - padded inner box keeps your gear safe. Quick access to your gear - don't miss a shot. Seattle Sling MORRES SAVE YOU EST!

Camera Armor Seattle Solo

Watertight transport for your DSLR camera body with the lens ottached and will protect against dirt, dust, sand and water.

Seattle Solo MORRIS SAVE YOU ES!

£34.90

Giottos MTL9251B + MH5011

Vertical column 3 Section aluminium tripod offering simple yet stable support. The legs feature the new quick action lever locks to make tripod surpour quick action lever locks to make tripod serving quick and easy, foam grips on top leg sections quick and easy, foam grips on top leg sections while quick release locks allow the leg angle settings to be adjusted independently. MH5011 precise and accurate camera positioning. Each and accurate camera positioning. Each and sided for those looking for precise and accurate camera positioning. Each and sided for use and sided for those looking for precise and accurate camera positioning. Each and the side of the section of the se

MTL9251B + MH5011 £96.90

Giottos MTL8360B Tripod

All the benefits of the Vertical Column Tripod with the added benefit of being able to move the column from its vertical position through a 180 degree angle and lock where required. This feature, when combined with the variable go angle settings, now offers you the ability to position your camera exactly where you need it for perfect close-ups.

MTL8360B Tripod MTL8350B Tripod MORRIS SAVE YOU E27! MTL8261B Tripod MORRIS SAVE YOU E25!

£149.99 £149.95 £159.99 7x5 100 sheet £17.95 Classic Pearl

L Giottos MTL9361B Tripod

All the benefits of the vertical column tripod with the added benefit of being able to move the column from its vertical position through a 180 degree angle and lock where required. This feature, when combined with the variable leg angle settings, now offers you the ability to position your camera exactly where you need it perfect close-ups. Aluminium model.

MTL9361B Tripod

Giottos Monopods

Manufactured from 6061 grade aluminium and featuring quick action lever leg locks, foom hand grip and a security wrist strap. Camera or lens can be mounted directly to the top of the monopod, or a head can be attached to improve camera positioning.

MML3260B 4 section SAVE 53! £26.95

MML3270B 4 section SAVE 53! £23.95

Giottos Heads & Accessories

MH5001 3 Way Head MORRIS SAVE YOU ES! MH5011 3 Way Head MORRIS SAVE YOU E105! MH1301-652 B&S Head MORRIS SAVE YOU E8! MH7002-652 B&S Head MORRIS SAVE YOU E4! MH7/UV2-652 BSS Head MORES S MH652 QR Plate + Plate MH642 MH642 QR Plate Tripod Shoulder Strap AA1251/2/3 Tripod Bag Each AA1256/7 Tripod Bag Each

£34.95 £35.00 £64.99 £31.95

Hama Wireless Remote

Has a serial release and time exposure with a range of 30 metres, which will travel through walls. Installation is a breeze with the "remote" input. Features a two-stage release key, which is autofocus, and release.

Wireless Remote (each) To fit Canon (RS60, RS80) Nikon (MC30, MCDC1), Sony (RSS1) NEW! Nikon (MCDC2)

UV, Digital Protection, Circular Polarisers Hadley Large . . Hadley Pro . . . Packington . . . Packington 12 225 335 445 550 555 BENBO Trekker MKIII Kit Trekker MKIII Compact Benbo 1 Tripad Benbo 2 Tripad Benbo 2 Kit Compact Ball & Socket £108.95 £78.95 £135.95 £148.95 £248.95 £38.95 Compact Ball & Socket ... Compact Ball & Socket v ro Ball & Socket 198ALIN 10.2 Digital Photo Frome E130AF Slide Projector E130AF Slide Projector M353AF Monitor Projector M350AF Monitor Projector M350AF Monitor Projector S50AF Slide Projector S640 Slide Projector S640 Slide Projector SC653 Slide Projector SC653 Slide Projector SC653 Slide Projector SC654 Slide Projector SLIdescon 4000 CMMERA ABWICUR c Graduates ... STOCKED range in COLORAMA
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Spyder 3 Elite	MH5011
Spyder 3 Studio SR£see web	MH1300-550
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Mullell 10 Laplop bag	MITT301-032
Mullett 13" Laptop Bog£31.95	MH1302-300
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Pretty Bella Full Photo£115.99	MH7002-652
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Pretty Bella 3000£47.00	GITZO
Pretty Bella 4000 £54.00	GK1581OT
Pretty Bella 5500 £61.99	GK2580TQR
Pretty Bella 7500 £70.90	GT1541T
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	GT2331
Fat Gecko Mini Camera Mount£29.99	GT2541
Snug-It Skin most models £9.99	GT3530LS
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Pro SLR Shade most £22.95	GM2341
Standard SLR Shade most £16.95	GM1130MT
Sensorscope cleaning system £65.00	GM2561T
Digital Duster Kit £35.95	GM5561T
GIOTTOS	GM5561T
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	G2272M
MTL8261B£149.95	GH2750QR
MTL8350B£149.99	GA140 Fleece
MTL8351B£148.99	GA151 Jacket
MTLB361B£159.99	GC2100 Padded Bog
MTL3261B£49.97	GC3100
MTL8360B£168.99	G1173/14B QR Plate
MTL9241B£69.99	GS5370C QR Plate
MTL9251B£64.90	G1220.129B3 Set Spikes
MTL9271B£83.95	ILFORD
MTL9340B£72.95	Gold Fibre Silk
MTL9351B£76.95	A4 5 sheet
	A4 3 Sheet
MTL9361B£94.95	A4 10 sheet
MTL3261B + MH5001£113.97	A4 50 sheet
MTL3261B + MH7002-652 £79.97	A3+ 10 sheet
MT8246B + MH-7002-652£189.95	A3+ 50 sheet
MTL83508 + MH50018 £182.99	New Smooth Gloss/Smooth Per
MTI 92518 + MH5001 £97.95	A4 25 + 10 sheet
MTL9351B + MH7001-652 £104.95	A4 100 sheet
MTL9361B + MH7001-652 £126.95	A3 25 sheet
MML3260B£26.95	A3 + 25 sheet
MML3270B£26.95	6x4 100 sheet
mmL32708 £29.95	0X4 100 Sheet

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£69.95	C-59£77.27	Muse Double Glass£99.95
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£10.50	DC-433 £22.95 DC-435£23.95	Muse Plastic£64.95
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PR-440 Shoulder Bag £129.00	Apex 60AW £16.95
PR-460 Shoulder Bag £139.00	Apex 100AW £18.95
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S-312 Sling Pack £31.95	Apex 110AW £20.95
E-690 Camera Elements Cover £27.95	Apex 120AW £22.95
E-702 Camera Elements Cover £39.95	Apex 140AW £28.95
E-704 Lens Sleeve Kit £47.95	Computrekker AW £109.95
E-705 Camera Elements Cover £65.00	Computrekker Plus AW £144.97
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Small Still Life Table £82.95	Flipside 300 £56.95
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Marumi Ringflash £109.95	Inverse 100AW£44.90
Nissin Di622 Floshgun £125.95	Inverse 200AW £55.95
LASTOUTE	Lens Case 1£10.95
Collapsible Background Stand . £55.95	Lens Case 1M £10.95
Chromakey Blue/Green£158.95	Lens Case IN£10.95
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E-Photomaker Kit £45.95	Lens Case 15£10.95
TriGrip Reflector£54.95	Lens Case 1W, 2 each£12.95
XpoBalance £31.95	Lens Case 25 £13.65
Kickerlite£119.99	Lens Case 3 £15.95
LENSBARY	Lens Case 4£20.95
Control Freak£169.95	Lens Case 4S£19.95
Composer £164.95	Lens Case 5£27.95
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Fisheye Optic £109.95	Lens Case 5S £26.95 Lens Trekker 600AW £129.90
Muse Double Glass£99.95	Lens Trekker 600AW II£129.90
Soft Focus Optic£69.95	Magnum 200AW £109.99
Muse Plastic £64.95	Magnum 400AW £139.95
Wide Angle/Telephoto Kit £59.95	Magnum 650AW£169.95
Double Glass Optic £58.95	Nanci 5 C12 05 Nanci 10 C12 05
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Pinhole/Zone Plate Optic £24.95	Nova 140AW£24.95
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Lightweight, high-mobility back pack providing foam-padded protection and quick access to multiple SLRs, lenses, flash and accessories. The interior lid of the main compartment features Tamrac's patented memory & bottlery management System" usings red flogs to identify available memory cards & batteries. Windowspane-Mesh" pockets organize film, filters and other small accessories. The QuickClip" tripod system holds a tripod centered and balanced on the pack. Adventure 75 Rust

Adventure 75 Rust £49.97

Tamrac Expedition 9

This large bockpack features a multi-section divider system to accommodate lang telephoto lenses of different lengths and diameters. The top section supports the comerce and cinches fightly to the narrow portion of the lens where it attaches to the camera. The bottom section includes two locam-padded, platic-reinforced vertical dividers and one horizon-tal divider that can be adjusted vertically to fit varying length lenses and lens shade diameters. The Carry-on Compression System allows the pack to be made carry-on compatible for U.S. domestic flights. This requires the removal of the body from the lens.

Expedition 9 Backpack

\$259.999

Lenspen Pro Sensor Clean Kit

Uses the LensPen brush and the patented cleaning compound to safely and effectively clean sensors. The product is environmental friendly & the compound will not spill or dry out.

Pro Clean Kit SKK1 MORRIS SAVE YOU 534! £22.97

Tamrac Zipshot Tripod

Tamrac Zipshot Tripod

There are many situations when a tripod is needed to capture a great shot. The problem is that most impod so re heavy, difficult to carry and slow to set up which causes many missed photo apportunities. The Tamrac Zipshot Tipod is the answer. Just release the two red shock cords and the legs of the Zipshot" spring open in seconds to a height of 44" (112m). Attach your camera and you're ready to shoot. At only 11 oz. (312g) and 15" (38m) when folded, the Tamrac Zipshot" tripod is ultra lightweight and ultra compact. Constructed of sturdy, high quality aluminum with a heavy-duty, metal ball-head, it will hold a DSLR camera and lens up to 3 lbs. (1361g) and all point and shoot cameras. A single release lever allows the camera to be positioned at any angle for easy vertical & horizontal shots.

Zipshot Tripod MORRIS SAVE YOU EII! £39.00

Billing ham 107
FibreNyte is a 21st century synthetic alternative for traditional carvos which allows bags to be tougher and lighter. Strong and lightweight, it retains the look of traditional carvos, whilst providing much improved abrasion resistance and suppleness. Waterproofing performance is creative abspraged as it is braded to a acrasion resistance and suppreness. Waterproofing performance is greatly enhanced as it is bonded to a polyester lining using StormBlack butyl rubber.

Billingham 107 Khaki or Black

Billingham 207 MORRIS SAVE YOU 533!

Billingham 307 MORRIS SAVE YOU 536!

£ 219 £199.95 £216.95 £243.95

Thinktank Airport International V2

Thinktank Airport International V2

Holds pro size DSLRs and super telephoto lenses with lens hoods, such as the 400 f2.8, 500 f4. TSA approved combination lock secures the main compartment. The zipper siders fix into the TSA combination lock. Security cable and lock in rear pocket can secure laptop cases to the Airport whilst security cable and lock in front pocket can secure laptop cases to the Airport international V2.0. A rain cover is included.

Airport International V2 £121.99

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Slik Pro CF Tripods

Have padded wraps around the top leg section to make carrying the tripod much more comfortable and add a mere 4 az to the weight of the tripod, keeping it light for easy traveling. Gearless, a detachable and invertible centre column for eathermely low angle positioning with no need to change the optional centre column.

CF-713 II Tripod MORRIS SAVE YOU EISS! £189.97

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Slik The Professional Tripod

A workhorse camers support with ultra heavy-duty construction. Use it with large format cameros (4x5, 8x10), medium format, or digital SLRs and 35 mm cameros with lang heavy telephoto lenses. Photographers that don't travel light will find the heavy metal construction of this tripod more than adequate. Edends to 6'6" height.

The Professional Tripod £149.99

Velbon GEO Monopods

odremely light and handy carbon fibre monopods. Made especially for sports photographers and other professional photographers working with heavy cameras and video-cameras.

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Aluminium alloy body with carbon legs, spike + rubber feet. 3-section legs with foam grip and lever locking systems. Full, semi & low angle positions, spit center column to enable low level use. Very sturdy even when used at maximum height. Features unique Inner Jut Pipe system making the legs sturdier and stops ratetian when locking and se rightened or stops rotation when locking ruts are lightened or loosened. Each leg is individually adjustable, enabling ideal position even on difficult terrain .

GEO E-430 Tripod

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Manfrotto 055XPROB Tripod

Makes the Manfrotto-patented horizontal centre column feature easier to use. Extend the column on the 055XPROB tripod to its highest vertical position and it can be swung round to horizontal without removing the head or disassembling the column itself.

O55XPROB Tripod
055XPROB + 804RC2 MORRIS SAVE YOU £47! £17.90
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Makes the Manfrotto-patented horizontal centre column feature easier to use. Extend the column on the 1900/PROB impod to its highest vertical position and it can be swung round to horizontal without removing the head or disassembling the column itself.

disassembling the column itself.

190XPROB Tripod

£89.97

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190XPROB + 460MG MORRIS SAVE YOU 552! £147.90

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Manfrotto 190XDB + 056

Light in weight and compact, the leg angle release mechanism and the wing locking knobs have been greatly improved. The 190XDB does not feature a horizontal center column feature, it does share a new ergonomically improved design with its 190XPROB sibling. The 056 head features a self-adjusting copied beging locking system that allows. adjusting conical bearing locking system that allows 360° rotation on both the vertical and horizontal plane. This is the ideal head for some system and light to medium format work.

190XDB Tripod + 056 Head £89.00

Manfrotto Ball Heads

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Gitzo GK2580QTR Tripod

Offers excellent maximum load capacity and great tor-sion rigidity thanks to G-Lock and the newly designed upper costing. Extremely lightweight and compact, this kit is the utilimate solution for photographers looking for a regular size inpod that combines compactness, light weight and transportability without compromising on votal stability and image sharpness. ove you stability and image sharp ress. GK2580QTR Tripod £549.95

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GV-2 Optical Viewfinder
GH-2 Hood and Adapter
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GC-4 Leather Ever Ready Case
DB-65 Spare Battery (DB-60 also fits)

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Ricoh GX200 Viewfinder Kit

24 mm wide-angle optical 3x zoom. 12MP CCD.

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45 mm wide-angle optical 3x zoom. 12MP CCD.

45 mm wide-angle optical 3x zoom. 12MP

Ricoh CX2 Camera

A high magnification 10.7x optical zoom lens offering 28 mm wide angle to 300 mm telephoto coverage, has been fitted into a 29.4 mm thin body that is both easy to carry and easy to operate. This camera can handle a wide range of shooting situations.

Ricoh CX2 Silver, Black or Two Tone SC-90 Soft Leather Case DB-70 Spare Battery £32,90

Ricoh Accessories These accessories fit all of the cameras detailed.

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ST-2 2 Point Strap (All) £18.95

AC4-C Mains Adopter (GRD/GX) £37.99

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Hoya HD Digital Filters

Top of the range filters designed to get the best from

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62mm	£36.95	£35.95	£73.97
67mm	£40.95	£41.95	£86.95
72mm	£46.95	£45.97	£102.97
77mm	£52.95	£57.95	£129.95
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Hoya Pro1 Protector Filter

Newly formulated multi-coating for digital comera CCD or CMOS sensor. These image capture devices are susceptible to reflections - Pro-1 Digital filters are the solution,

58mm Digital Protector

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Hoya Pro1 Polarising Filter

Allows you to remove unwanted reflections from non metallic surfaces such as water, glass etc. They also enable colours to become more saturated and appear clearer with better contrast. Hoya's polarising filters do not affect the overall colour balance of a shot. 58mm Circular Polariser

Kenko UV Filter

UV rays are invisable to the human eye and give bluish mist in colour photography. UV filter eliminates UV ray effectively. No exposure compensation is necessary. Can also act as a protector filter for your lens. 55mm UV Filter 72mm UV Filter £4.95 £9.95

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Fat Gecko's suction cups are so strong they can hold an eight pound camera, and the double knuckle design and 2" extension tube allow for 360" filt; 360" turm 8. 360" rotation for all the best filming angles in any activity. The 1/4 x 20 tripod mounting screw means users can use virtually any digital still or video camera currently available.

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180 w/s output with stepless variable power range from 1/8th to full. It is of solid metal construction, with a soft rubberised coating ensuring comfortable handling and a quality finish. The low 6V trigger voltage makes it safe to use with any camera. Very latest version with sturdier stands, improved modelling light & hard carry case, now wheeled for easy transportation.

Apollo 180 2 Head Kit SAVE 5301 \$279.90

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Cione 100 200mm E1 ADO DO LIC	LI E. 0700
Signa 100-300mm F4 APO DG NS	ME++ 1/33
Sigma 100mm F2.8 EX Macro	MINI 1209
Sigma 120-300mm F2.8 Apo FSM .	LICAL E
Sigma 10-900mm F2.8 Macro. Sigma 90mm F2.8 Macro. Sigma 100-300mm F4.APO DG HS Sigma 105mm F2.8 EX Macro. Sigma 120-300mm F2.8 Apo HSM. Sigma 150-500mm F5.6.3 Apo DG Macro Sigma 170-500mm F5.6.3 Apo	HOM .E++ 1399
Sigma 1/U-500mm F5-6.3 Apo	Mnr- 1499
Sigma 180mm F3.5 EX Macro Sigma 300mm F2.8 Apo EX HSM	E++ 1549
Sigma 300mm F2.8 Apo EX HSM	E+£1,299
Sigma 300mm F4 Apo	Mnt-£299
Sigma 500mm F4.5 Apo	E+ 1599
Sigma 300mm F4 Apo Sigma 500mm F4.5 Apo Sigma 500mm F4.5 Apo EX HSM	E++ £2,599
Tamron 100-300mm F5-6.3	E+ £49
Tokina 100-300mm F5.6-6.7	E++ £79
300EZ SpeediteE	+/E++£20-£39
380EX Speedite 420EX Speedite	E++ £79
420EX Speedlite	E++ £119
420EZ Speedile 430EZ Speedile E 480G Speedile 540EZ Speedile MJ.3 Macroîte	E++ £59
430EZ SpeedliteE	+/E++£39-£79
480G Speedlite	E+ £129
540EZ Speedlite	E++ £59-£69
ML3 Macrolite	E++ £75-£139
ST-E2 Transmitter BP50 Battery Pack	Mint- £129
BP50 Battery Pack	Unused £35
E1 Booster	F44 970
F2 Ronster	F+ 999
Evtension Tube FF12	Mint, 940
E1 Booster E2 Booster Extension Tube EF12 Extension Tube EF25 E+ LC3 Wireless Set	/ Mint. 040-070
LOS Mirelans Cat	Mint. 000
LC5 Wireless Set	E 0220
LUI 2 Manufita	E 075 0400
ML3 Macrolite VG10 Vertical Grip (EOS 5)E	
ACIO AGRICALOLÍN (EOO 2)E	+ 1 C++ L10-135
Canon Manual	



F1NAE Black Body Only	Exc / E+ £179-£29 As Seen / E+ £69-£9 E+ / E++ £29-£3
Tan Body Only	As Soon / F+ 980-99
Tan Dady Only	E. / E 000 00
170 Body Olly	E++ £89-£9 E+ £89-£9 E+ £4 E+ £4
A1 Black Body Uniy	E++ 189-19
AE1 Black + 50mm F1.8	E+ £5!
AF1 Chrome Borty Only	F+ 94
AE1D Block Body Only	E . 05
AE IF Black Body Only	E 55
AE1P Chrome Body Ont	yE+ 131
AV1 Chrome Body Unity	E++ £3
EF Black + 50mm F1.8	y E+ £5 E+ £3 E+ £3 E+ £9 As Seen / E+ £59-£7! nm F1.4 E+ £39
EY Auto + 50mm F1 8	Ac Soon / E+ 050-07
LIC Construent Et . 50	
U.S.Coasiguard FT + 50	TIM F 1.4E+ 2.391
U.S.Marine F1 Body Only	yE+ Ω49 E++ Ω650-Ω69
24mm F1.4 FD L	E++ 9650-969
24mm F2 8 Bllock	F+ 98
24mm E2.0 ED	E+ £6 E+ £7 E+ / E++ £249-£39
24IIIII F2.0 FD.1	F /F coto con
24-35mm F3.5 FD L	E+ / E++ 1249-1391
28mm F2.8 FD	As Seen / Mint £19-£4
25mm E2 0 ED	E++ £4 E++ £39 E+ / E++ £25-£3 E++ £3
CONTINUE TO A TRACE OF	ETT 14
35mm F2.8 Hit/Shift	E++ 1391
35mm F3.5 B/lock	E+/E++£25-£3
35-70mm F3 5-4 5 FD	F++ F3
26-70mm E4 ED	E . 03
35-70HIIII F4 FD	E+ 12
35-105mm F3.5 FD	E+109-1/3
50mm F1.8 B/lock (Sam)	E+ £2 E+ £69-£7: ple Lens) E++ £9
50mm F1.8 FD	E+ £15
60mm E2 6 ED Macm	E++ 00
DOUBLIT FOLD FO MACIO	1 - C 1F - DDD DD
70-210mm F4 FD	AS Seen / E++ 129-10:
75-200mm F4.5 FD	Exc / E++ £29-£5
80-200mm F4 B/lock	E+ £6
80-200mm F4 FD	F++ F9
OC man C1 O CD	DIE LENS). E++ 19 E++ 19 E+ 19 As Seen / E++ 129-16 Exc / E++ 129-15 E+ 19 E++ 19
100mm F2.8 B/lock	E+ £7: E+ / E++ £79-£10
100mm F2.8 FD	E+ / E++ £79-£10
100mm F4 Block Macm	E+ / E++ £79-£10 E++ £19-£16 E+ £119-£16 Libe E++ £19-£4 E+ / E++ £39-£4 E+ / E+ £15-£2 E+ £15-£2
100mm E4 ED Moom	E : 0110 016
100mm F4 FD Macro	E+ I118-I10
100mm +4 FD Macro +	UD9E++ £19
100-200mm F5.6 B/lock	E+ / E++ £39-£4
100-200mm F5.6 FD	F+ / F++ 929-93
100-200mm E5.6 ED	E. 07
100-00011111 F 3.0 F D	E 045 000
130mm F3.5 FD	As Seen £2! As Seen £2! E++ £29: As Seen / Mint £19-£4: Exc £85:
200mm F4 FD	As Seen £20
200mm F4 FD Macro	E++ £29
28mm F2 8 FD	Ac Seen / Mint £10.54
200mm F2 0 CD 1	Eur Cor
300mm F2/8 FD L	ENU 1031
300mm F5.6 B/lock	E+ £6
300mm F5.6 FD	F+ 97
LIC Marina 400mm EA E	E+ £6 E+ £7! Block E++ £49
U.S.Maille 40011111 F4.5	DIUCKE++ 143
1.4x Extender A	E+ £49-£5: E+ / E++ £39-£5: E+ / E++ £10-£1:
2xB Extender	E+/E++£39-£5
177A Speedlite	E+ / E++ \$10-\$1
277T Speedite	E 00
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2991 Speedine	E+ / E++ £10-£1 E++ £31 E+ £22 E+ / Mint- £39-£10 E+ / E++ £99-£10
300TL Speedlite	E+ / Mint- £39-£5
533G Speedite	F+ / F++ 999-910
577G Speedite	E+ £7
or ra opecule	E+ 1/3

AE Motordrive FN	F+ 51
AE Powerwinder FN	E+ / E++ £79-£1
Powerwinder F	E+ £
Winder A2	E+ £25-£3
Winder A	E+/E++ £9-£
Autobellows + Release	E++ £1(
FL Bellows + Copier	Mint- £10
FL Bellows	E++ £59-£1
Extension Tube FD25	E++ ξ
Angle Finder B	E++ / Mint 259-27
LCŽ Remote Set	E++ D
Waist Level Finder F	Mint- £

Waist Level Finder F	Mint- £4
Compacts	
Contax T2 Gold (60 Year Edition)	New 249
Contax TVSIII Black	E+ 534
Contax TVSIII Titanium Ex Demo / E+	£299-£38
Contax TVS Titanium	
Leica Minilux Zoom DBEx D	Jemo £26
Leica Minilux ZoomEx Demo	/F+ 924
Leica Minilux DB EditionEx Demo / E+	
Minox TLX Titanium	
Minox I X - Black	E++ 536
Minox B Chrome	E++ 97
Minox 35GTE + Case + Hood	E+ £14
Minox 35GT + Flash	F+ 55
Minox 35PL + FC35	F++ 57
Nikon 28Ti Black	Mint- 939
Olympus XA + A11 Flash E	+ 965-97
Olympus Miu II Limited Edition	
Unused / Ex	Demn 99
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Olympus Miu II Limited Edition	
Ur	used / Ex Demo 99
Olympus Mju1 Limited Edition	Unused \$3
Olympus Mju Zoom	Unused 98
Olympus Miu Panorama	Unused 98
Olymous Miu 1	Unused St
Olympus O Product	Unused / Mint £19
Olympius Ecru	Mint 914
Olympus AF10 Mini	Unused £3
Olympus AF10 Super	Unused £2
Olympus Ecru	Mint £14
Olympus Miu 1	Unused £6
Konica Hexar + HX14 Flash	Unused £49
Ricoh GR1V Black + Filters	E++ £25
Ricoh GR1 Date - Silver	E+ £18
Rollei 35 Classic - Gold	New £1,98
Rollei 35 Classic - Platinium	Unused £95
Rollei 35 Classic - Titanium	
Rollei 35S GoldUnus	
Rollei 35S Silver	Mint- £32
Rollei 35 Chrome	E+ £19
Rollei 35 Germany	E++ £17
Rollei 35S Black	E+ £17
Rollei A110 Camera	As Seen £4
Rollei AFM35 Compact	Mint- \$24
Rollei B35 Black	E+ £4
Rollei B35 Chrome	
Rollei Giro 70WA	E+ £4

Contax 645



AE Prism Finder	E++ / New £199-£29 E++ / New £169-£24
Magazine + Insert	E++ / New £169-£24
Polaroid Magazine	E+ / New £99-£19
MP1 Battery Grin	E++ £18
MSB1 Flash Bracket.	E++ £18 E++ £19
TLA480 Flash	E++ £27
Contax G Serie	es E+ 269
G2 + 35-70mm	E+ 969
G1 + Databack	E++ \$24 Exc / New \$109-\$23
90mm F2.8 G	Exc / New £109-£23.
Black/Tan Holdall	New £8
TLA140 Flash	E+ / New £45-£7
Contax SLR	
N1 + 24-85mm	E+ / Mint- £399-£69 E++ / New £399-£49 Exc / E++ £299-£49
NX + 28-80mm	E++ / New £399-£49
AX Body Only	Exc / E++ £299-£49
R IS3 Body Univ	E+ £399-£49
RX Body Only	As Seen / E++ £179-£29

Contax SLR			
N1 + 24-85mm	E+ / Mint-	£399-£6	9
NX + 28-80mm	E++ / New	£399-£4	ġ
AX Body Only	Exc / E++	£299-£4	ġ
RTS3 Body Only	F+	F399-F4	ã
RX Body Only	As Seen / F++	£179.52	ğ
S2 Borty Only		FAL PS	š
S2 Body Only RTS + 50mm F1.7		F+ 52	ě
RTS + Winder		E+ 01	ä
167MT Body Only		F+ 61	ñ
137MA Body Only		E ₊ 0	ă
120 Rody Only		E. C	7
139 Body Only Preview Body Only	E. /E	P170 P2	G
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25mm F2 0 MM	EXU / E++	E - P2	ä
25mm F2.8 MM 28-70mm F3.5-4.5 MM	E. (Mint	CD40 CO	7
20-/UIIIII F3.3-4.3 MM	E+/ MIIII-	0040-07	V.
28-85mm F3.3-4 MM	E++) IVeW	1349-17	40
35mm F2.8 AE Shift	F . 1N-	E++ 19	4
35-/UMM F3.4 MM	E++ / New	1299-10	4
35-135mm F3,3-4,5 MM	E++ / New	1849-19	4
60mm F2.8 AE Macro	E+ / New	£349-£7	4
70-300mm F4-5.6 AF	E++ / Mint-	1499-16	ä
80-200mm F4 MM	E+ / New	£279-£5	9
85mm F1.2 MM (60 Year E	dition)	lew £3,5	Q
85mm F1.4 AE 100mm F2 MM		E+ £2	3
100mm F2 MM	E++ / New	1699-17	9
100mm 12.8 AE Macro		E++ £6	4
100mm F2.8 AF Macro		New £9	9
135mm F2 (60 Year Edition	i)Unu	sed £2,4	9
135mm F2.8 AE		E++ £1	4
135mm F2.8 MM		F+ 9	9
180mm F2.8 AE	E+ / Mint-	£349-£5	5
180mm F2.8 MM	E+ / New	£329-£6	4
200mm F2 MM		Int- £3.2	4
200mm F2 MM 200mm F3.5 AE	As Seen / E++	£149-£2	4

300mm F4 MM	E+ / New £349-£750
500mm F8 Mirotar	New £649
Mutar II Converter	
Mutar III Converter	
TLA30 Flash	E+ / E++ £45-£59
TLA280 Flash	
TLA360 Flash	
Hasselblad-Contax Adapter	
FE-1 LCD Viewlinder	E++ £269
P7 Battery Holder	New £99
P9 Battery Holder	E++ £129
Right Angle Finder N	
W7 Winder (159MM)	E++ \$49

W / Winder (159MM)E++ £4
Digital Cameras
Canon EOS 1DS MKIII Body OnlyE++ £3,99 Canon EOS 1DS Body Only
As Seen / E+ £699-£89 Canon EOS 1D MkllN Body Only
Canon EOS 1D MkIIN Body OnlyE+ £89
Canon EOS 1D Mkll Body Only E+ / E++ £699-£99
Canon EOS 1D Body OnlyE++ £59
Canon EOS 5D Body OnlyE+ / E++ £799-£94
Canon EOS 40D + 18-55mmE++ £49 Canon EOS 40D Body OnlyE++ / Mint- £449-£49
Canon EOS 30D Body OnlyE++ / Mint- £34
Canon EOS 20D Body OnlyE++ £24
Canon EOS 10D + BG-ED3 Grip
Canon EOS 100 F Borcos Grip
Canon EOS 400D Body Only F4 524
Canon EOS 10D Body Only. E++ £19 Canon EOS 400D Body Only E+ £24 Canon Angle Finder C Mint: £119-£12 Canon BG-£1 Grip (300D) E+ / E++ £45-£4
Canon BG-E1 Grip (300D) E+ / E++ £45-£4
Canon BG-E2 Grip (20/30/40D)E+ / E++ \$59-\$7
Canon BG-E4 Grip (5D)E+ / E++ £89-£9
Canon BG-ED3 Grin E++ / Mint- 97
Canon Powershot G9 + Case E++ £19 Canon Powershot S2 IS E++ £8 Epson RD1 Body Only E++ £80
Canon Powershot S2 ISE++ ∑8
Epson RD1 Body OnlyE++ £99
Fuji S2 Pro Body OnlyE++ £24
Kodak Pro14N Body Only E++ £49
Kodak DCS520 Body Only As Seen £34
Leica Mo.2 Write Body OnlyEX Demo 14,50
Leica M8.2 White Body OnlyEx Demo £4,50 Leica M8.2 Black Body OnlyE++ £2,59 Leica M8.2 Chrome Body OnlyEx Demo £2,69
Leica M8 Panda Body OnlyNew £3,39
Leica M8 Black Body OnlyE+ / E++ £1,749-£1,89
Leica Digilux 4.3

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Mamiya ZD + 80mm F2.8 AF	E++ £2,999
Nikon D3 Body Only	Mint- £2.399
Nikon D2X Body Only F+	/F++ FR49-F949
Nilson D1V Book Only Ex	/ E++ 0200-0400
Nikon D3 Body Only. Nikon D2X Body Only. E+ Nikon D1X Body Only. E+ Nikon D1 Body Only. E+	1 LTT 2000-2400
NIKOII DT BOOY ONLYE+	MINI- 1249-1349
Nikon D700 Body Only Nikon D300 Body Only	E++ 11,499
Nikon D300 Body Unly	E++ £849-£949
Nikon D200 Body Only Nikon D100 Body Only Nikon D80 Body Only	E++ £449
Nikon D100 Body Only	Ε++ £199
Nikon D80 Body Only	E++ £349-£379
Nikon D50 Body Only	E+ £149
Nikon D50 Body Only Nikon MB-D100 Grip (D100) As Se Nikon MB-D200 Grip	en / F++ F45-F89
Nikon MR-D200 Grip	F _{±±} 070
Nikon Coolpix 3500	E 120
Nikon Coolpix 7600	E 040
NIKOII COOIDIX 7600	
Nikon Coolpix P6000 Olympus E3 + HLD4 Grip	E++ £199
Olympus E3 + HLD4 Grip	Mint- £799
Olympus E1 + 14-45mm	E++ £299
Olympus E1 + HLD2 Grip	E+ £279
Olympus FL-50R Flash Olympus FS-FP1 Flash Bracket	Mint- £299
Olympus FS-FP1 Flash Bracket	F++ \$199
Olympus SRE-11 Rigotlash Sat	Mire PAAQ
Olympus SRF-11 Ringtlash Set Olympus VA-1 Right Angle Finder.	E 000
Olympus Camedia C8080	E - 0470
Ciympus Camedia Cooou	E++ 11/9
7-14mm F4 ED Zuiko	E++ £959
8mm F3.5 Zuiko fisheye	Mint- £449
9-18mm F4-5.6 Zuiko	Mint- £379
12-60mm F2.8-4 SWD	E++ £599
14-42mm F3.5-5.6 Zuiko	Unused £149
14-54mm F2.8-3.5 Zuiko	Mint- £379
18-190mm F3 5-6 3 7uikn	E++ F270
40-150mm F3.5-4.5 Zuko 40-150mm F3.5-5.6 Zuko Digital 40-150mm F4-5.6 ZukoUnused 50-200mm F2.8-3.5 Zuko 50mm F2 Macro Zuko	F++ 9100
40.150mm E2.5.5.6 Zulko Dialel	E C100
40-150mm FA 5.0-5.0 Zuko Digital	L/E - DIOO DIOO
40-150mm F4-5.6 ZUROUnused	1/ E++ 1/09-1/39
5U-ZUUMM F2.8-3.5 ZUIKO	E++ 1499-1549
50mm F2 Macro Zuko	E++ £269-£299
EC20 2x Tele Converter	E++ £199
Sigma 24mm F1.8 E DG Sigma 30mm F1.4 DC HSM	E++ £269
Sigma 30mm F1.4 DC HSM	E++ £249
Panasonic DMC I 10 + 14-50mm	Mint. £349
Pentax K200D + D-BG3 Grip	F++ F200
Pentax D-BG3 Grip	Met. 970
Dantey Ontio MICO	LEet C70
Pentax Optio W10 Ricoh GR Digital Creative Set	E
nicon on Digital Creative Set	Man 2000
Ricoh GX100 + VF Finder	New £220
Ricoh GX200 + Finder	New £399
Sony BG-30 Battery Grip	E++ £79
Sony HVL-F36M Flash	E++ £119
Sony HVL-F58AM Flash	E++ £249
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Flash & Lighting - Please Phone

Fuji - Please	Phone
Hasselblad 503CW Gold Supreme 503CW Chrome Body Only	Mint £3,499
503CX Chrome Body Only 503CX Chrome Body Only Ex [E++ £1,049
501 CM CompleteEx I	Demo / E++ £449-£749 E+ / E++ £999-£1.196
501C Complete	E+ / E++ £799-£1.099
500ELX Black Body Only 201F Complete 2000FCW Complete	E++ £1,250
30mm F3.5 Cfi Fisheye	E++ £3,296
40mm F4 CF FLE	Exc £349
50mm F4 C Black 50mm F4 C Chrome	E+ / E++ £299-£396 E+ £449
50mm F4 CF 50mm F4 CF FLE	Exc / E++ £379-£499
50mm F4 Cfi FLE	E++ £1,196

60-120mm F4.8 FE E+ / E++ £749-£849
60mm F3.5 C Black Exc £399
60mm F3.5 C Black
135mm F5.6.C Macm
160mm E3 3 LIC E E1 300
15011111 F3.2 F10
150mm F4 C BlackAs Seen / E++ 1 149-1299
150mm F4 C ChromeExc / E+ £149-£249
135mm F3 C Macro. E+/E+ 1399-1349 135mm F3 C Macro. E+/E+ 2299-1349 150mm F4 C Black. As Seen / E++ £149-£249 150mm F4 C Chrome. Ex/ F= £149-£249 150mm F4 CF. As Seen / E+ £299-£399
160mm F4.8 CB
180mm F4 CF E+ / E++ £649-£749
250mm F4 F E+ / E++ £279-£349
250mm E4 EE E4 0640,0740
250mm F5.6 C Black
DECimen Es C.C. Change As Coop / E. C140 C200
250mm F5.6 CFE+ £499
230mm F3.0 CF
350mm F5.6 C Black Exc £449
500mm F8 C BlackE+ £450
2xE ConverterE++ £399
Cambro 2x ConverterE++ £60
Komura 2x Converter E+ £59
Vivitar 2x Converter E+ / E++ £45-£79
70 Chrome Mao
Vivitar 2x Converter E+ / E++ £45-£79 70 Chrome Mag E+ / E++ £69 A12 Black Mag As Seen/E+ £79-£99
A12 Chmme Man As Seen/F++ F59-F149
A12 Chrome Mag
A16S Chrome Man F+ F60
A16S Chrome Mag
A24 Chrome Mag Exc/Mint- £75-£125
A24 TCC Black Mag Excitation E+ £139
A24 TOO DISCK Mag
E16 Chrome Mag Mint- £279
Polaplus MagE++ £69-£79
Polaroid 100 MagE+ £30-£75
Polaroid 80 MagE++ £35
Polaroid 80 Mag
Extension Tube 10
Extension Tube 21
Extension Tube 32E++ £35
Extension Tube 55 E++ £35
Extension Tube 56
D Flash E+ £199
Flash L Grip
HC PrismExc / E+ £39-£75
TIG PTISHI
Meter Prism
PM Prism E+ £149
PM5 PrismE++ £249
PME Meter PrismE+ £149
PME3 Meter PrismE++ £299
PME51 Meter Prism
PME90 Meter PrismE+ / E++ £299-£399
SWC/M ViewfinderAs Seen £65



H3D Complete	E++ £4,999
H2F Body + Prism + Magazi	neE++ £2,999
H2 Body Only	E++ £999
Phase One H10 Back	E+ £1,250
1.7x H Converter	E++ £599
6093 Proshade	E++ £129
HC Film Insert	E++ £129
HM 16/32 Magazine	E+ / E++ £199-£369
HMi100 Polaroid Mag Quick Tripod Coupling H	E++ £149
Quick inpod Coupling H	E++ £/8
Hasselblad XPan S	eries
Xpan II + 45mm F4	E+ / E++ £1,499-£1,699
Xpan + 45mm F4	Exc / E+ £999-£1,099
30mm F5.6 Asph + Finder E	++ / Mint £1,799-£1,899

Large Format - Please Phon Leica M Series

M6 Jubilee Set	Unused £4,999
M6 Ein Stuck + 35mm F1.4 Asph	Mint-£3,999
M6TTL Titanium + 50mm F2	
Unused / Mir	nt- £2,499-£3,250
M6 Royal Photo Society	Unused £2,999
M6TTL 0.85x LHSA Black Body Or	nlvUnused £2.999
MP A-La-Carte 0.72x Black Paint	Mint- £1,749
MP Anthracite Body + Leicavit	New £2,699
M6TTL Millennium Body Only	Mint- £1.750
M7 0.58x Black Body Only	E++ £1.599
M7 0.72x Black Body Only	F++ £1.449
M7 0 72x Chrome Body Only	
Unused / F	++ 01 550-01 890
M6 0.72x Tritanium Body Only	Mint- £1 450
M6TTL 0.72v Black Body Only	F++ \$800,5000
M6TTL 0.85x Black Body Only	F++ F899-F940
M6TTL 0.85v Chrome Body Only	F++ £040
M5 Chroma Body Only	E++ 6750
MAP Black Body Only	F+ P500
MA-2 Black Body Only E-	/ E 0550_0500
M4 Chrome Body Only	E+ \$540,6750
MD2 Black Body Only	E+ 5300
MDA Chroma Body Only	E_ 0400
Cl + 40mm + 90mm	F±+ \$700
CL Black Body Only	E. 0240
Haver DE : 60mm E2 : Clash	Lleured COOC
21 mm E2 0 M Dlock	Ulluseu 1330
24mm P2 9 Apply 14 Pleak Chit	E C4 600
29mm F2 Appl M Black COIL	E P1 E00
20mm E2 0 M Dlock doi:	E CO40
25mm P3 9 Chromo (EP3)	E . 0000
25mm F2 6 Chromo (M2)	E 200
FOrm Et O M Disels	E. 02 400
Some Et 4 M Disck	E+ 12,495
50mm F1.4 M Black	E+ 1886
50mm F1.4 M Chrome	E++ 11,088
50mm F2.8 Unrome	E+ 1225
90mm F2 black	E+ £396
9Umm F2 M Black	£++ £649
90mm F2.8 Chrome	E+ £349
90mm F4 C	E++ £249
90mm F4 Chrome	E+ £96
	MS Jublee Set. MS Ein Stuck + 85mm F1.4 Asph. MSEIN Stuck + 85mm F1.4 Asph. MSEIN Titanium + 50mm F2 Unused / Mill MS Broyal Photo Society MSEIN + 1848 Back Body Only MSEIN + 1848 Back MSEIN + 1

135mm F4 Black	F+ 9249
135mm F4.5 ChromeAs Se	en / F+ £45-£99
280mm F4.8 Tevit	F++ £195
280mm F4.8 Teylt Minolta 28mm F2.8 Rokkor M	F+ £399
Minolta 90mm F4 Rokkor M	E+ £179
Voiotlander 50mm F2 Heliar Classic.	Mint-£399
Zeiss 18mm F4 ZM + Hood	Mint- £849
Zeiss 18mm F4 ZM + Hood Zeiss 21mm F2.8 ZM + Hood	Mint- £849
Zeiss 50mm F1.5 ZM - Black 14127 M to R Adapter	Mint £699
14127 M to R Adapter	E+ £99
16/18/21 Universal FinderEx Demo /	Mint £449-£499
24mm Finder	E+ £199
28mm Finder	E++ £199
A42 Swing Polariser	E++ £69-£85
Bellows II	E+£79
Leicavit - Chrome	New £399
M2 Leather Case	E+ £25-£30
M4 Leather Case	E+£30
M6 Leather Case	E+ £45-£59
MR4 Black Meter	E++£99
SF20 FlashE-	+ / E++ £79-£85
Universal Polariser ME++ / I	Mint- £195-£199

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R3 Safari + 50mm F2Mint- £699
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R9 Anthracite Body Only
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RE Black Body OnlyAs Seen / E+ £99-£159
B4 Black Body Only As Seen / E+ £99-£159
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R3 MOT Black Body OnlyAs Seen £99
R3 Black Body Only E++ £139
R3 Black Body OnlýE++ £139 SL2 Anniversary Body OnlyE++ £649
SL MOT Black Body Only E++ £299
SL Black Body Only E++ £349
SL Chrome Body Only
SL Black Body Only E++ £349 SL Chrome Body Only E+ £190 15mm F2.8 Asph Super ROM Mint- £2,990
19mm F2.8 ROM E++ £1,149 21mm F4 R 3cam E+ £399
21mm F4 R 3cam E+ £399
24mm F2.8 R 3camAs Seen / E++ £199-£399
24mm E2 9 DOM E (Mint. D000 P740)
28mm F2.8 PCS ShiftE++ / Mint_£899-£950 28-70mm F3.5-4.5 F1 3camE+ £199 28-70mm F3.5-4.5 ROME+ / E++ £319-£399
28-70mm F3.5-4.5 R 3camE+ £199
28-70mm F3.5-4.5 ROME+ / E++ £319-£399
28-90mm F2.8-4.5 Asph ROM E++ / Mint- £1,499-£1,599 35mm F1.4 ROM Mint- 51,250
E++ / Mint- £1.499-£1.599
35mm F1.4 ROM Mint- P1.250

5mm F1.4 ROM	
5mm F2 ROMAs	Seen / Mint- £599-£79
5mm F4 Shift	E+ / E++ £239-£34
5-70mm F3.5 R German	E+ / E++ £399-£44
5-70mm F4 ROM	E+ / E++ £349-£45
Omm F2.8 Macro ROM	E++ £64
0-210mm F4 R 3cam	E+ / E++ £375-£44
5-200mm F4.5 3Cam	Exc £15
5-200mm F4.5 R 3cam	E+ £19
0-200mm F4 ROM	E++ / New £649-£99
0-200mm F4.5 R 3cam	
00mm F2.8 Apo Macro R 3	

05-280mm F4.2 Vario ROI	M
Ex De	mo / New £2,499-£3,49
35mm F2.8 R 3cam 90mm F2.8 3rd Cam	E++ £245-£24
80mm F2.8 3rd Cam	E+ 934
90mm F2.8 R 3cam	Exc / E++ 9399-949
90mm F4 R 3cam	E+ £249-£29
50mm F4 R 3cam	E+ \$299-\$44
00mm F6.8 Telvt	F+ £39
x Apo Extender R	E++ / Mint- £449-£49
x Extender R	E+ / Mint £119-£18
1842 Lens Head 400/560/	800mm Mint- 53.49
1843 Focus Module 280/4	
1844 Focus Module 400/5	
1845 Focus Module 560/8	
asselblad - R Lens Mount	
4167 M-R Adapter	
4202 Remote Control R8/I	R9 Mint- £7
ngle Finder R (14300)	E++ / Mint- £125-£19
laus Bree Holdall	E++ £9
laus Bree Holdall lacro Adapter R	Mint- F12
lotordrive R + Grip	F++ £13
latendrice D4	Fra JE 000 07

USL2 Leather Case	E+ / E++ £30-£3
eica Screw	
scar Barnack Edition No 80	10 New £1,25
tandard + 50mm F3.5	Exc £49
tandard + 50mm F3.5 IF R/Dial D/A Chrome Body	E+ £299-£34
IF R/Dial Chrome Body	E+ £29
IF B/Dial Chrome Body	E+ / E++ £219-£29
IC Chrome + 50mm F3.5	E+ £29
Chrome + 50mm F2	Exc £29
Chrome Body	Exc / E+ £225-£27
F R/Dial Chrome Body	E+ £35
F B/Dial + 50mm F3.5	E+ £449-£45
F Chrome + 50mm F2.8	E+ £29
C Chrome Body	E+ £27
Chrome + 50mm F3.5	E+ £29
Chrome + 50mm F3.5 35mm F4.5 Hektor	Exc / E+ £85-£12
00mm F4.5 Telyt	Exc £22

lotorwinder R4...... lotorwinder R8/R9.



































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6 Body Only	E+ 9

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645AFDIII Body Only	Ex Demo £1,99
645AFD Complete	E++ £89
ZD Digital Back	Mint- £2.99
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35mm F3.5 AF	Dome / E . DEGG DES
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55mm F2.8 AF	Ex Demo / E++ £49:
55mm F2.8 AF 55-110mm F4.5 AF	E++ £799-£89
75-150mm F4.5 AFD	Ex Demo £1.49
80mm F2.8 AF 80mm F2.8 AF D	Ex Demo 926
90mm F3.9 AF D	Ev Dome CAO
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105-210mm F4.5 AF ULD.	
120mm F4 Macro MF	
150mm F3.5 AFE	x Demo / New £349-£44
210mm F4 AF ULD	
300mm F4.5 AF Apo	
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12U/22U Insert 645AF/U	E++ 1/
120/220 Mag 645AF/D	E++ / Mmt- £99-£19:
Auto Extension Tube NA40 Auto Extension Tube NA40)1E++ £9:
Auto Extension Tube NA40	2 F++ f9
Auto Extension Tube NA40	3 E++ 60
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ProTL Complete + AE Pri	smE++ £499-£54
PmTL SV Kit	F++ £54
Pro Complete	E+ £49 smExc / E+ £249-£32
Super Complete + AF Pri	sm Fyc / F+ 9249-932
Super Complete + Prism	E+ £24
25mm F3 5 N	E+ £24
45mm F2.8 C	E++ 014
FORM EAC CHA	E++ £14 E++ / Mint- £399-£45 E++ / Mint- £159-£17
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70mm FD 0 Last Chaffer	E+ £12
70mm F2.6 Leaf Shuller.	E+ 112
SUMM F2.8 Lear Shutter.	E+ £19 E+ £199-£24
105-210mm F4.5 G ULD	E+ 1199-124
150mm F2.8 A	E++ £24
150mm F3.5 C	As Seen / E++ £39-£11
150mm F3.5 N	As Seen / E++ £65-£14 E++ £29 As Seen / E++ £39-£9
150mm F3.8 Leaf Shutter	E++ £29
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500mm F8 Reflex	E++ £39
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135N Pm Mag	F+ f7
135N Super Man	E+ £7
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220 Incort	E+ £8 E++ £15-£2
Dolamid Man	E - / Nov. 225-27
AE Driam Finder (EV 402)	E. / E 000 010
AE Prism Finder (FN402)	E. JE., 0100 010
AC PIISM PINGER N	E+ / E++ £99-£10 E+ / E++ £109-£19 Mint / New £109-£14
Prism Finder (FP401)	
Prism Finder N	E++ £75-£11
Plain Prism 645	E+ £4 E+ / E++ £20-£2
Auto Extension Tube 1	E+ / E++ £20-£2
Auto Extension Tube 2	E+ / E++ £2
Auto Extension Tube 3S.	E+ / Mint- £2
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SCA396 Flash Adapter	E++ 14
Super Loupe N	E++ £3
Tripod Adapter N.,	E++ £2
- 4	

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50mm F4.5 L + FinderE++ / Mint- 1699-1899
65mm F4 L Mint- £549 150mm F4.5 L E++ / Mint- £399-£499
Panoramic Adapter AD701E++ / Mint £65-£75
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Pro SD Complete
P10 S CorriptereExc / E++ 1289-1389

7II Black + 80mm F4 LE++ £1,049-£1,249

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Pro S Complete	
Pro S Body Only	Exc / E++ £125-£149
50mm F4.5 C	New £490
65mm F4 KL	E++ £249
65mm F4.5 C	E+ £149
90mm F3.5	Exc £99
90mm F3.8 C	Exc / E++ £99-£199
140mm F4.5 C Macro	E+ £239
150mm F4 C Soft Focus	E++ £149-£159
180mm F4.5	E+ / E++ £149-£179

	As Seen / E++ £89-£189
180mm F4.5 KL	New £325
250mm F4.5 C	As Seen £125
Pro 220 Mag	As Seen £35
ProS 220 Mag	E+ / E++ £49-£145
120/220 Powerdrive Mag	E+ £149
Polaroid Mag	Ε+ £45
Extension Tube No 1	E+ £79
Extension Tube No2	E++ £59
Proshade G3	E++ £45

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Pro II Complete	E++ £849
Pro II Complete Pro Complete + AE Prism	E+ £599
Pro Complete	F+ / F++ \$400,5500
Pro Body Only	E+ £179
37mm F4.5 Fisheve	E++ £550
50mm F4.5	Exc £350
Pro Body Only 37mm F4.5 Fisheye 50mm F4.5 50mm F4.5 ULD	New £699
50mm F4.5 W	E++ £349
50mm F4.5 W	Mint- / New £349-£549
65mm F4 W	F+ £299
75mm F4.5 SB / LM + Spa	oer E++ £949
75mm F4.5 Shift W	F+ / F++ £449-£599
100-200mm F5.2 W	E+ / E++ £399-£450
110mm F2 8 W	F++ £199
140mm F4.5 Macro	F+ 5299
110mm F2.8 W 140mm F4.5 Macro 140mm F4.5 Macro ML-A	F++ £299-£449
140mm F4.5 W Macro	F++ £259
140mm F4.5 W Macro 150mm F3.5 W 180mm F4 VSF / DL	F++ / New £350-£499
180mm F4 VSF / DI	F++ £499-£599
180mm F4.5 W	Fxc / F+ £189-£199
180mm F4.5 WNEx	Demo / Mint. £125-£395
210mm F4.5 Apo	F++ P599
250mm F4.5	F+ £179
250mm F4.5 K/LA	F+ F299
350mm F3.5 Apo	F+ £799
350mm F5.6 Apo	F++ £749
360mm F6	F+ £299
1 Au Commeter	E P400 P240
120 Pm Mag	As Seen / E++ \$59-\$145
120 Pm Mag (6x4.5)	F+ 9145
120 Proll Mag	E+ / E++ 975-989
120 Pro Mag 120 Pro Mag (6x4.5) 120 Proll Mag AE Prism Finder	As Seen / F++ £149-£225
PD Prism Finder	F+ F225
Polaroid Man	F+ / F++ 935-945

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F5 Black Body Only
F5 Body OnlyExc / E+ £199-£399
F4E Body Only E++ £349
F100 Body OnlyE+ / E++ £159-£599
F90X + MB10 GripAs Seen / E+ £69-£129
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F90 Body Only E+ / E++ £59-£125
F80 Black Body E+ / E++ £79-£99
F80 Chrome BodyE++ / Mint- £79-£99
F801S + Databack Exc £79
F801S Body Only E+ £59
F801 Body OnlyE+ £59
F60 Chrome BodyE+ £29
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F+ / F++ 0149,0159
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3mm F2 APD
35mm F2 AFD
Samm 2 AP D
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Samm 2 AP D
F8015 Body Only
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35mm F2 AFD
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35mm F2 AFD E++ 1198 55-200mm F3-5-6 AFS DX Ex Demo / E++ E119-E129 55-200mm F4-5-6 AFS Ex Demo / E++ E119-E129 55-200mm F4-5-6 AFS E++ E129 70-200mm F4-5-6 AFG E++ 128 88-200mm F2-8 ED AF E+- 128 88-200mm F3-5-6 AFG E+- 1289 88-200m F3-5-6 AFG E+- 1289 86-200m F3-5-6 AFG E+- 1
35mm F2 AFD E++ 1183
35mm F2 AFD E++ 1198 55-200mm F3-5-6 AFS DX Ex Demo / E++ E119-E129 55-200mm F4-5-6 AFS Ex Demo / E++ E119-E129 55-200mm F4-5-6 AFS E++ E129 70-200mm F4-5-6 AFG E++ 128 88-200mm F2-8 ED AF E++ 128 88-200mm F2-8 ED AF E++ 128 88-200mm F3-5-6 AFG E++ 128 88-200m F3-200mm F3-5-6 AFG E++ 128 89-200mm F3-5-6 AFG E++ 128
35mm F2 AFD E+ 1189 55-200mm F3.5-6 AFS DX E+ 119-119 55-200mm F4.5-6 AFS E+ 119-119 55-200mm F4.5-6 AFS E+ 119-119 55-200mm F4.5-6 AFS E+ 119-119 75-200mm F4.5-6 AFG E+ 1239 77-300mm F4.5-6 AFG E+ 1289 880-200mm F3.8-12 BD AF E+ 1289 880-200mm F3.8-12 BD AF E+ 1289 880-200mm F3.5-6 AFD R E+ 1289 880-200mm F3.5-6 AFD R E+ 1289 880mm F3.5-6 AFD R E+ 1289 880mm F3.5-6 AFD R E+ 1289 880mm F3.5-6 AFD C E+
35mm F1 4 APD E++ 1198 55-200mm F1 4 5.6 AFS DX E+ 119- £129 55-200mm F4 5.6 AFS DX E+ 119- £129 55-200mm F4 5.6 AFS DX Minit £12,49 T0-200mm F4 5.6 AFG E++ £129 T0-200mm F4 5.6 AFG E++ £35 88-200mm F2 8 ED AF E++ £35 88-200mm F2 8 ED AF E++ £35 88-200mm F2 8 ED AF E++ £35 88mm F1 4 AFD E++ £191 88mm F1 4 AFD E++ £191 88mm F1 4 AFD PC E++ £349 88mm F1 28 AFD PC E++ £349 87 EX
35mm F12 AFD E+ 1189 55-200mm F13-56 AFS DX E+ 119-1129 55-200mm F43-56 AFS DX E+ 119-1129 55-200mm F43-56 AFS E+ 1129 77-200mm F25-67 E+ 119-1129 55-200mm F43-67 E+ 128-1129 77-300mm F43-67 E+ 128-1129 58-200mm F43-56 AFD R E+ 128-1129 58-200mm F43-67 E+ 128-1129
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3mm F12 APD E++ \$189 55-200mm F13-56.6 AFS DX. Demo / E++ \$119-\$129 55-200mm F43-6 AFS E. E++ \$119-\$129 55-200mm F43-6 AFS E. E++ \$129 75-200mm F43-6 AFS E. E++ \$129 75-300mm F43-6 AFS E. E++ \$129 75-300mm F43-6 AFS E. E++ \$129 75-300mm F43-6 AFS E. E++ \$129 85-200mm F43-6 E++ \$129 85-200m
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DW20 Waist Level Finder	E++ £89
DW4 Waist Level Finder	Mint- £85
MB10 Grip (F90/X)	E+ / E++ £35-£50
MB15 Grip (F100)	E++ / Mint £39-£69
MB16 Grip (F80)	E++ £29
SB20 Speedlight	E++ £45-£49
SB21 Ringflash	E++ £149-£179
SB23 Speedlight	E++ £39
SB24 Speedlight	E++ £79
SB28 Speedlight	E++ £79
SB29S Speedlight Macro	E++ £199
SB50DX Speedlight	E++ £69-£79
SB600 Speedlight	
SC24 Flash Cord	Mint- £25



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F3AF Body Unity	E+ £299
F2A Black Body	Exc £199
F2A Chrome Body	E+ £239 E+ £199 Only Mint £999
F2S Black Body	E+ £199
F2 Photomic Chrome Body (OnlyMint £999
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F Photomic FTN + 50mm F1 F Photomic FTN Body FFJAS Black Body FJAS Black FJA	E++ / Mint £499-£1,299
F Photomic FTN Body	As Seen £149
FM3A Black Body	E++ £399
FM3A Chrome Body	E++ / Mint- 9329-9399
FM2T Body Only	Mint- 9599
FM2 Black Body Only	F++ £169
FM2N Chrome Body Only	F_ £150
EM Chroma Body Coly	E_ 000.0100
EA Block Book Clock	E: 01/E
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FA Chrome Body Uniy	E+ £109
FE2 Black Body	E+ £195
FE2 Chrome Body	EXC / E++ £99-£189
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24mm F2.0 AIS	Unused £699
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24mm F2.8 Non AI 28mm F2.8 AI. 28mm F3.5 AI. 28mm F3.5 PC Shift. 28mm F4 PC Shift. 35mm F1.4 AIS. 35mm F2 AI.	Unused / E+ 239-2450 E+ 269-289 E+ 269-289 E+ 2349-2450 E+ 2349-2355 Unused 2639 E++ 1199 Unused 2450
20mm E2 E AI	E
DOWN FOR DO CHIA	E - 0040 0450
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28mm F4 PC Shift	E+ / E++ £349-£395
35mm F1.4 AIS	Unused 1699
	E++ £199
35mm F2 Al 35mm F2.0 AlS 35mm F2.8 Al 35mm F2.8 PC Shift. 35-70mm F3.3-4.5 AlS	Unused £450
35mm F2.8 AI	E+ £79 E++ £269-£299
35mm F2 8 PC Shift	F44 0260,0200
25-70mm E2 2-4 5 AIS	E+ 050
96-70mm E9 E AI	E. 000
05 70 F2 5 4 0 AIC	E 055
35-70mm F3.5-4.8 AIS	E+ 150
35-105mm F3.5-4.5 AIS	EXC / E++ 189-1149
35-200mm F3.5-4.5 AIS	As Seen £59
35-70mm F3.3-4.5 AIS 35-70mm F3.5-4.8 AIS 35-70mm F3.5-4.8 AIS 35-105mm F3.5-4.5 AIS 35-200mm F3.5-4.5 AIS 36-72mm F3.5 Series E	E+ £45
43-86mm F3.5 Auto	Unused £175
50-135mm F3.5 AIS	As Seen £79
50mm F1.4 AIS	Unused £350
50mm F1.4 AIS	Unused £350
50mm F1.4 AIS	Unused £350 As Seen £19 E++ £80-£130
50mm F1.4 AIS	
50mm F1.4 AIS	
50mm F1.4 AIS	Unused £350 As Seen £19 E++ £89-£139 Unused £199 E+ £149
50mm F1.4 AIS. 50mm F2 AI. 55mm F3.5 AI Micro. 55mm F3.5 Auto SP Micro. 80-200mm F4 AIS. 85mm F1.4 AIS.	Unused £350 As Seen £19 E++ £89-£139 Unused £199 E+ £149 E+ £399
50mm F1.4 AIS	Unused £350 As Seen £19 E++ £89-£139 Unused £199 E+ £149 E+ £399 Unused £369
50mm F1.4 AIS. 50mm F2 AI 55mm F3.5 AI Micro. 55mm F3.5 Auto SP Micro. 80-200mm F4 AIS. 85mm F1.4 AIS. 85mm F2.0 AIS. 100-300mm F5.6 AIS.	Unused £350 As Seen £19 E++ £89-£139 Unused £199 E+ £149 E+ £369 Unused £369 Unused £369
50mm F1.4 AIS. 50mm F2 AI 55mm F3.5 AI Micro 55mm F3.5 Auto SP Micro 80-200mm F4 AIS 85mm F1.4 AIS. 86mm F2.0 AIS. 100-300mm F5.6 AIS 105mm F2.5 Non AI.	Unused £350 As Seen £19 E++ £89-£139 Unused £199 E+ £149 E+ £399 Unused £369 E+ £179 Ex £69
50mm F1.4 AIS. 50mm F2 AI 55mm F3.5 AI Micro 55mm F3.5 AI Micro 80-200mm F4 AIS 85mm F1.4 AIS. 85mm F2.0 AIS. 100-300mm F5.6 AIS. 105mm F2.8 AIS Micro.	Unused £350 As Seen £19 E++ £88-£139 Unused £199 E+ £149 E+ £399 Unused £369 E+ £179 Ex £69 Ex £69 E++ / Mint £399
50mm F1.4 AIS. 50mm F2 AI 55mm F3.5 AI Micro 55mm F3.5 AI Micro 55mm F3.5 AI OS P Micro. 80-200mm F4 AIS. 85mm F1.4 AIS. 85mm F2.0 AIS. 105mm F2.5 Non AI. 105mm F2.8 AIS Micro. 105mm F2.8 MIS Micro.	Unused 2350 As Seen £19 E++ 869 £139 Unused £199 E++ 189 E+ 5399 Unused £199 Unused £199 E+ £179 Ex £299 E++ 179 Ex £299 Mint- £399 Mint- £199
\$0mm F1.4 AIS. \$0mm F2.AI \$5mm F3.5 AI Micro. \$5mm F3.5 AI Micro. \$5mm F3.5 AUS SP Micro. \$9.200mm F3.5 AUS SP Micro. \$8mm F2.0 AIS. \$8mm F2.0 AIS. \$100-300mm F5.6 AIS. \$105mm F2.5 Non AI. \$105mm F4.AI Macro. \$105mm F4.AI Macro. \$105mm F4.AI Macro.	Unused 3350 As Seen E19 E++ 889-138 Unused E139 E+ 5149 E+ 6399 Unused 2369 E+ E1799 Exx 529 Exx 529 E++ / Mint- 2399 E++ 1199
50mm F1.4 AIS. 50mm F2.AI S5mm F3.5 AI Micro. 55mm F3.5 AI Micro. 55mm F3.5 AI Micro. 55mm F3.5 AI Micro. 85mm F3.5 AI S5mm F3.5 AIS. 85mm F1.4 AIS. 85mm F1.4 AIS. 85mm F2.0 AIS. 105mm F2.6 AIS. 105mm F2.8 AIS Micro. 105mm F4.AI Micro. 105mm F4.AI Micro. 105mm F4.AI Micro. 105mm F4.AI Micro.	Unused 3350 As Seen F19 E+ 189 F139 Unused 1199 E+ 144 E+ 2399 Unused 2399 E+ 179 E- 179 E- 179 E- 177 Mini- 1399 Mini- 1199 E+ 179 E+ 2499 F+ 2499
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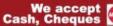








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NEW UK DIGITAL SLR'S and LENSES CANON 300/40012.8L IS IN STOCK	HASSEL 60-120mm FE.NEW £1985 HASSEL 501C COMP.BXD.ASNEW £1585 HASSEL 501DM.COMP.ASNEW £1689 HASSEL 5030W.COMP.OFE £1398-22625 HASSEL H1.Compl/ASNEW £1825-22675 HASSEL H1-PHASE ONE £1825-22675 ENEG	SIGMA 180/2.8 1.2 MACRO.NAF £475 SIGMA 70-200mm 12.80G/CAF/NAF £525 SIGMA 135-400 CAF/NAF/NEW? £399 SIGMA 170-5000G CAF/NAF SONY £545 SIMAR NORMA 10:48.85v4 superb £1245 SIGMA 14mm/2.8 PENTAX-XF £375-£545	HORSEMAN 5x4 LINOF 5x4M0NORAILS £285-£1475 LINHOF TECHNIKA 5x4 £345-£1775 MPP 5x4 £25-£275 MPD 5x4 £25-£375 SINAR 5x4 1xx6 £345-£1725 LARGE FORMAT LENSES APLENTY	GS645+45/75mm £225-£375 GX/S Lenses-50to300mm £550-£1195 GS/M690 Gx9cm 65mm.90mm £550-£1195 GSW 580-111 Rngrid 55mm.rare £1275 GS670/690-90mm MKI-III £525-£995	MAMIYA 7 RANGEFINDER – LARGE STOCKS – PLEASE PHONE/EMAIL MAMIYA 645-645AF 645/RB/RZ, TO CLEAR EASK MAMIYA 645-35mm Back £145	MINOX GT. GTE. ML
CANON EXTENDERS, SPEEDLITES — Clow SIGMA 2011 - 8, 3011 - 4 CAF/MAF — C.399 SIGMA 10-20mm CAF/MAF/SONY — C.398 SIGMA 17-35mm 20-40mm06 — C.375 SIGMA 70-200 12. 80G, CAF — C.565 SIGMA 300mm 12.8 EX CAF — C.555 SIGMA 300mm 12.8 EX CAF — C.575 SIGMA 105 MICRO CAF/MAF/SONY — C.375 MOST MIKON/CANON LENSES & ACCS = C.000	HASSEL H system 35-300mm lenses. East HASSEL 180mm CFE/Barnew. £796-156-156-156-156-156-156-156-156-156-15	SIGMA 10-20 CAFNAFPAF 275-5239 SIGMA 12-24mm CAFNAF £445-6525 SIGMA 17-35mm 24-70 CAFNAF £255 SIGMA 15-400 CAFNAF £255 SIGMA 135-400 CAFNAF £255 SIGMA 15-100 CAFNAF £255 SIGMA 15-100 CAFNAF £255 SIGMA 15-100 CAFNAF £255 SIGMA 15-100 CAFNAF £593 SIGMA 15-100 CAFNAF £593	## PLEASE ASK ## \$295	HASSEL ID, OMP/asnew £1975-£2495 HASSEL I, COMP/asnew £1645 HASSEL 50mm+I Superb £745-£715 HASSEL 50mm+I £7495-£1995 £1495-£1995 HASSEL 120mm Macro-H £1495-£1995 HASSEL 210mm-H Superb £1275 #ASSEL 300mm-H Superb £1975	645AFD comp-Kodak Digithack 645AFD cOMPLETE/INISED. 5295-71395 645AFD COMPLETE/INISED. 5295-71395 55mm/150mmAF.asnew 626475 55mm/150mmAF.asnew 626475 55-110mmAF.fkew 5375-51475 AF Extension Tubes 7 from 128 720 Backs/Polaroid back AF from 128 645475 6454	NIKKOR 85mm 11.5/105f2.5 M39 P.P.A. NIKKOR 150mm F5.6, COPAL £395 NIKKOR -W 450mm COPAL 3. £895 NIKON Rangefinder S2.53.54 SP £805 NIKON A24mm 12 /box84 from£445 NIKON 20mm AF/AI/AIS £845 NIKON 20mm AF/AI/AIS £845 NIKON 35mm 28mm PC-SHIFT £345-£945
KENKO PRO-300 1.4/2x CAF/NAF£179 PROFESSIONAL DIGITAL MEDIUM FORMAT, NEW.	HASSEL 40mm CF-IF (2595-23475 HASSEL 40mm CF-IF (2595-23475 HASSEL 250mm FE-ISNEW E895-E1345 HASSEL METZ 4504 TTL FLASH EASH KONICA HEXAR RF-50mm E875-E145 KONICA HEXAR RF-50mm E875-E145 E15-54 FELARGER/DUPFLICATION 2995	SUNPAX AUTO-DX12R RINGFLASH	PANASONIC-PRO 100A	HASSEL CWI+CX1\winder	764 Sept. 100 July 200 July 20	NIKON 28ti, cased, UNUSED? £645 NIKON WC-E80 verter £ask NIKON 200mm F2 AIS £1345-£2275 NIKON 300mm F2.8 AIS £285 NIKON 400mm F2.8 AIS £2950-£3575 NIKON F3T, BLK, BXD, UNUSED £1395
HASSEL 39MP BACK, AIY FIT NEG LEAF APTUS 65/75/- (SPECIAL) NEG RODENSTOCK 45mm 4.5. COPAL NEG APO-DIGITAR 28-120mm (RIS/COPAL NEG DIGITAR 60, 80, 90, 100mm-ELECTRONIC SHUTTER.	LECA PHADIO SAY PROJECTOR \$575. LECA MIGITAL MODULAR \$1875-52475. LECA MIS BL/CHRINEW? \$1875-52475. LECA SIJMMARIT-M.35 50.75. LECA \$1JMMARIT-M.35 50.75. LECA \$116 BODY \$599-\$1175. LECA \$6m 9cm SUMMICRON SCREWSAK LECA \$1176 Scm! \$259-\$175.	WESTON EUROMASTER-11 NEWELLS £159 YASHICA DENTIA-1-11 100mm MICRO. £157 ZEISS BIOTAR 7 5cm f1 5fM42) . £169 ZEISS 40/120mm PD. ROLLE SL6008 £ASK ZEISS 300mm f2 8APO CONTAX AE . £299-£525 ZEISS 300mm f2 CONTAX AE . £399-£525 ZEISS 21mm-FINDER-CONTAREX . £555	Samy VX2800	EXPAN-11 + 45mm fromE1389 EXPAN 30mm COMP SNEG EXPAN 45mm COMP SNEG EXPAN 95mm/asnew £375-£575 EXPAN 90mm/asnew £445-£895 EXPAN LERSHOODS, GADGETBAG £ASK PHASE 1 P25_22MP/V/HH £NEG ZEISS ZAMU/TAR/ASNEW £575-£981	70mm C, leár shutter 2125-£159 55mm 80mm 150mm least shutter each 225 80mm 11.9/110mm C/N £145-£245 80mm 14 Macro+lube, asnew £5275 120mm 14 Macro+lube, asnew £5275 120mm 14 Macro 1.1 £335-£745 150mm 12.8A £235 150mm 210mm C/N £125-£225	NIKON DW31 - F5
LEAF AFI/S,48x36 MEDM FORMT DIGTL-80mmAF0 DIGTL-80mmAF0 LEAF/ROLLEI6008 40/80/180mm LEAF/ROLLEI 55mmTILT&SHIFT CNEG PROFOTO 7a12/2400/7b PROFLASH LESGE ESOTERICA/EXOTICA/CLASSICA	LEICA 5cm-SUMMARIT UV/HOOD 2ASK LEICA 21mm 12 8M/ASPH £895-£1795 LEICA 28mm 12 APO 6BIT £1995 LEICA 35mm 12M/NEW £775-£1595 LEICA 35mm 11.4/ASPH £895-£1495 LEICA 50mm 11.4/ASPH £895-£1495	ZONE-41 SPOTMETER (NOT LED) \$375 ZUIKO 21mm f2 OM SUPERB \$275 ZUIKO 24mm f2 OM SUPERB \$795 ZUIKO 24mm SHIFT/ASNEW \$1495-\$195 ZUIKO 350mm f2 8(OM)BL.CASED \$NEG	CANON AF EOS 1DS MK111/UNUSED? £1795-£2595 EOS 1D MK111/UNUSED £1795-£2595 EOS 1DS MK11,UNUSED £1795-£2375 EOS 1DS MK1,UNUSED £1775-£2375 EOS 1DS ROXED £896-£1275	60-120mm FE, NEW E, 1995 PL COMPLETE NEW UK. £3895 205FCC, complete, UNUSED £5995 5005WC/M Superwide £995-£1895 5000FCW-80mm-F-A12 from£795 5001535ELX Bodies £375-£995 555ELD Digital body/asnew £1275-£1995	200mm f2.8 Apo, unused? £745 300mm f2.8 APO-A Cased £2495 75-150mm/105-210mm r/n from£25 120 backs Polarofd backs from£15 AE Prism/Right Angle finder from£15 Screens, pro shades, etc., etc £ask	NIKON-SW 65mm 14 COPAL 2795 NIKON 135mm 15.6 COPAL 2445 NIKON 210mm 15.6 COPAL 2495 NIKON 240mm 15.6 COPAL 2595 NIKON 450mm 19 m COPAL 2595 NIKON NELT battery, new £33
APPLE PWRBK G41 567 17" £395-£675 APPCAM MOTOR HASSEL500,8XD £505 ALPA 11 SI BODY Mr NEW £1945 ALPA 66, 30 : 100 : 11 body £10.6 ALPA LENSES 24-500mm ALPA LENSES 24-500mm £2x16 . NEG ARC HASSELBLO 3575mm LENS £2x5 .	LEICA 50mm t2M/UNUSED £495-£1075 LEICA 50mm t1 NOCTILLIX 1st&2nd £NEG LEICA 50mm t1 6-bit,UNUSED £POA LEICA M1 M2R, really nice £neg LEICA M2 M3 M4-2/P £ASK LEICA CL/ANINY body £325-£795 LEICA M2 (HR/BOXED/ASNEW £NEG	35mmf1 4G995, 85mmf1 4Zeiss ZAE975, 70-200mmf2 8E1350, 500mmf8 499, 2xverter 279, 100mmf2, 8 macro 455, 50mmf2, 8 macro 359, 50mmf1 4245, 11- 18mm6375, 18-250mm6159, 1VL- RAMING 100, 100mm6159, 1VL- RAMING 100, 1VL- RAMING 10	EOS 10 Mk11/n/boxed	503CW.complete/ASNEW £1225-22685 503CW.CM-BOCF-A12 £985-51375 500C/CM complete Various £445-£986 500C 500CM Bodies £95-£225 500EL/M bodies £145-£275 30mm Distagon/CF/UNUSED? £1675-£3795 40mm Distagon/CF/CFFLE £985-£1925	MAMIYAFLEX TWIN LENS – PLEASE PHONE/FAX/EMAIL MINOLTA/SONY ALPHA-LARGE STOCKS.PHONE/FAX/EMAIL NIKON AF	NIKON MB-18,F75, nev £59 NIKON MB-16,F80, nev £59 NIKON EH-62Å ac adapter £59 NIKON EH-62Å ac adapter £59 NIKON LS30 Coolscan III £235 NIKON EN-EL2 Clpx 35-4500 £39 NIKON EN-EL2 Clpx 35-4500 £39 NIKON EN-EL2 Clpx 35-4500
ARČ HASSEIBIAD-35/45mm. from26/5 ARCA 10x8 5x7 5x4 Dutitis	LEICA MRA CASED ASNEW 2296 LEICA M4 CASE BOXED UNUSED 5325 LEICA M5 3L BOXED UNUSED 51499 LEICA M5 CASE BOXED UNUSED 5245 LEICA M6 FLATINUM-50f 14 boxed 24995 LEICA M6 TITANIUM-150f 14 boxed 24995 LEICA M6 TITANIUM-10015	RLAMIngriash299, HVL-F42AMriash2179, AC-V09002155, V5-830gripc129, VF- 62circpol279, VF-62NDfiller(F9), VF-52249 SIGMA930mm142525, SIGMA40015,62545, S IGMA70-3000GMAC02115 WSED DIGITAL SLR CAMERAS AND LENSES CANON 105 MK111/NEW? £3850-£4275	EÖS 10/100 300/V/new	50mm D:8 Distagon FFF	F6 BODY\unused?	OLYMPUS 180mm f2.8 £445-£575 OLYMPUS 35mm f2 from£145 OLYMPUS 35mm shift lens £395-£495 OLYMPUS 350mm f8. as new £475 OLYMPUS 60/70mmPEN-FT ea£495 OLYMPUS 90mm f2 MACRO £795
BRONICA EC/TL comp 2245-E399 BRONICA SZ/MC Enress 0.4-00mm 238 BRONICA 45-FINDER-RF-NEW? 2445 BRONICA 60mm 12.8PE. ASNEW 2445 BRONICA 60mm 14.PE. ASNEW 2445 BRONICA 1104-5 PS1-1 NEW? 2795	EECA M7-Roxed/UNUSED? £1375-£1995 EECA R8/R9 body 1ECA PRADO-86-300mm f2-8 £NEG LEICA PRADO-86-300mm f2-8 £NEG LEICA PROJECT OF LENSES NEW £ASK LEICA REPROVIT 11a OUTIN £NEG LUMIDYNE PORTABLE FLASH AMMIYA R257-11+110.BXD LINUSED £385	CANON ID MK111/ASNEW £1995-£2575 CANON IDS MK11 £1595-£2275 CANON EOS ID MK11/n £895-£1275 CANON EOS ID MK11/n £895-£1275 CANON EOS IDS/Asnew £995-£1275 CANON EOS ID £375-£545 CANON EOS 5D £795-£1075 CANON EOS 5D £795-£1075	24mm f2 8/asnew £185 - £295 24mm f35 45mm f35/asnew £625 £895 28mm f2 8 from f39 28mm f1 8/NEW £275 £395 28mm f1 3. Nikkor PC £995 50mm f1 4 USM/NEW UK £195 £299 50mm f1 4 USM/NEW UK £195 £299	120mm 15.6/ch/BI . £425-£695 120mm Makro CF/VCFE . £795-£1995 135mm Makro-PlanarCF . £ask 150mm F2.8 FFE.N/EW? . £425-£1295 150mm F4.C/T/CF/CFI . £295-£1195 180mm Sonnar CF/CFE . £725-£1375	F4 Polariol Back F285 F505560465/7075 from 49 F505560465/7075 from 49 14mm/18mm12 8 AFD £795-5995 20mm 12 8 AFD £745 £245 24mm 12 8 AFD £775 £295 88mm 12 8 AFD £705 £705	OLYMPUS 0M4 £175-2345 DLYMPUS PEH-D £99-£105 OLYMPUS XA, SERVICED £125-£175 OLYMPUS XA4-A11 Flash OLYMPUS PEH-FT black £395 OLYMPUS T45 FLASH outfit £295 OLYMPUS T50 FLASHGUIN £195 OLYMPUS T50 FLASHGUIN £195
CAMBO 10x8-5x7-5x4 OUTFITS CASK CANON 1DS MK111/UNUSED £3750-£425 CANON 1D MK111/UNUSED £1975-£2475 CANON WFI-E2 TRANSMITTER £475-£599 CANON 1DS MK11 ASNEWUNUSED £2795 CANON 1DS MK11 £1495-£2275 CANON 1DS MK11 £1495-£2275 CANON 1DS DES/SSPWW. £875-\$1275	MAMIYA 150mm 12.8.645 £475 MAMIYA 7/7-11 Body £399-£995 MAMIYA 7.1ENSES-43mm-210mm £ASK MAMIYAFLEX 55mm/105DS/180S eaC275 MAMIYA 6,6x6cm Folding (MIOJ) £NEG METERS-DAY LIGHTER &SH 1075-0F £ASK	CANON 300 BODYASNEW C345-6475 CANON 40D/BXD/UNUSED £475-£575 CANON 10D + 18-55 £295-£396 CANON 10D BODY £165-£196 CANON 300-4000+18-55 £195-£375 CANON 02000 Classic DSLR £3sk BG ED3-930, BG, 10D £99 £85	85mm f1 8 USM from £175 85mm f1 2LL11 £125-£1725 50mm f2 2L28 Macro £225-£395 300mm f2 8 L18 £1684 £2.NE £1895-£3495 300mm f4 5 IGMA £2.NEW £1745 300mm f4 5 IGMA £2.NEW £1745 300mm f4 L178/asnew £545-£1045	250mm F4 F/FE/NEW	105mm 12.8 Micro-AFD	OLYMPUS TCON-17+ADPT £125 OLYMPUS TCON 148 Pro Verter £25 OLYMPUS TCON 148 Pro Verter £29 OLYMPUS L1-30B battery, new £29 PANORAMA 35mm CAMERAS £28k PENTACON 6TL - 80mm £175 PENTACON 6 ft Lenses £ASK
CANDN EÖS 1 D MK11/n	MINDL TAYSONY 15/2 SSIGMA FISH _ 2475 MINDL TAYSONY 17-35 IZ 9-4 NEW _ 25/6 MINDL TAYSONY 70-5/2 8-5 SIGMA _ 2575 MINDL TAYSONY 70-20/2 8-5 SIGMA _ 2575 MINDLTAY 70-2 10/4 CASED _ ASHEW _ 25/6 MINDLTAYSONY 65-00 SIGMA G_ 2545 MINDLTAYSONY 65-00 SIGMA CWY _ 2575 MINDLTAYSONY 35-105/2 8 TMRN _ 2475 MINDLTAYSONY 50-005/2 8 TMRN _ 2475 MINDLTAYSONY 50-005/2 8 TMRN _ 2475	FUJI \$1/\$2/\$3P\$0	400mm 12.8L Mkr1/11/1S. from £2875 400mm 15.6 APO-SIGMA HSM £575 500mm 17.2 SIGMA COMPACT 500mm 14.5L/14-L IS £1895-£4895 600mm 14.Urs £295-£5995 1000mm 18 Sigma trunk £3795 10-22mm EFS/NEW £499-£695	PM5/PME3/UNUSED? £245-£475 PME51/BXD/UNUSED? £275-£595 Magnifier PMF 90,51,NEW £149 PM90/PME90/BOXED/UNUSED? £225-£795 NC2 Prism/Early Meterprism £69-£175 HG-3 HG-3-70 Prism £145-£275	400mm 12.8 AF/I/S £2495-£3995 500mm 14P/notAF/Jasnew £1750-2495 17 - 35mm AFS £825-£1395 20 - 35mm 12.8 AFD £425-£695 20 - 35mm 12.8 D Tokina ATX £375	PENTAX 71/21P 295-2145 PENTAX AF SIGMA 50 MAKRO 219 PENTAX AF SIGMA 105MAKRO 2295 PENTAX SUPER-A MOTORDRIVE 2145 PENTAX 2000mm f13.5 ASNEW 2POA PENTAX Spotmatic F, BI + 55mm \$225 PENTAX 24mm 13.5 Screw,rare 2295
CANON EOS 5.30V.T90, UNUSED	MINOLTA-SORY SOMM MACHO, asnew \$275 MINOLTA-SORY 1-42/APO \$275-575 MINOLTA DYNAX 7-3MEW? \$145-575 MINOLTA 1200-4000-pnp = 645-195 MINOX TOURING BOXED ASNEW \$495 MINOX MDC BOXED, ASNEW \$495 MDC B	SAMSUNG GX20.14 kmg,NEW	16 - 35mm 12 8L/asnew \$725.5985 20 - 35mm USM \$745.575 20 - 35mm USM \$760 \$185 20 - 35mm 12 8L \$2375.598 24 - 70mm 12 8L \$695.5925 24 - 85mm USM \$165.225 24 - 85mm USM \$215.225 24 - 135mm USM \$215.225 275 \$225 275 br>275 \$225 275 \$225	A12.A16,A24/Latest/NEW7 £89-5365 A24 beck latest £169-£395 12-on/Pola-80 Backs £89-£399 70mm Magazines from £105 Pola 100, Pola-PolaCombi £88-£139 H1 Polaroid Back £245-£345 Tubes 8mm to 565. £49-£139 Bellows Semil/Auto £159-£445	24 - 30mm AFDVR 2225-6489 28 - 70mm AFDVR 2225-6499 28 - 70mm AFDVR 2225-6499 28 - 70mm AFDVR 248FS 2775-67195 28 - 85mm AF/asnew 5145-5245 35 - 70mm 12 8 AFD 2295-6445 35 - 133 AF 2295-6445 36 - 200mm 12 8 AFD 2425-5795	PENTAX Sigma 14mm f2.8 AF £47 PENTAX AF SIGMA 17-35mm £275 PENTAX AF SIGMA 17-35mm £245-2445 PENTAX SMC-A 28-135mm £295 PENTAX 57 fit 45mm to300mm £ask Projectors, converters, cases, bags. Projectors, converters, cases, bags.
CANON FD 200 MACRO-Rngflash £595 Canon FD 50-300mm L+flood.nice .£1475 CANON FD 300mm 12.8 £745-£1395 CANON FD 400mm 12.8 £745-£1395 CANON FT-50mm(L39) £NEG CANON TY-TT-50mm(L39) £NEG CANON 50mm f1.2.1.39 £395-£595 CANON 50mm f1.2.1.39 £395-£595 CANON FOR 58 mm f1.2.1.31 £1225-£15.75	NIKON F6 badyUNUSED E995-£1545 NIKON S3 2000 KITUNUSED E0ffers NIKON S3 01YMPIC+5091-4 SINEG NIKON SP Sp. E4-5511.8 NEW? £4275 NIKON 357-Unused? £245-£035 NIKON 28TII/cased.unused £245-£035 NIKON 257-558mm, UNUSED? £775	Nikon D1/X ktrlasnew	28 - 70mm 12 8L	Pro-Lenshades various £35k Winder-F. Winder-CW £195-£395 Cable release Vinder CW £40 Filmer 38 POLACR NEW £30k Filter say DOLACR NEW £3k Polarising Filter \$60 New £185 Polarising Filter \$70 NEW £225	80-400mm Tokina ATX. £495 \$8 20 44 45 86 88 800X £854 Metz 34-5AF DIGITAL Flash £854 MF15198/12/22/52/6/28 £99-£245 Mison Ringrifashes £69-£94 MF24 250-Exp Action Finder-F4 £89 MC30 M/£20 Flemotes/Nev £39-£7	Flashgurs, Enlargers PHOTON B. 800W redhead kit
CANON EOS 100mm MACRO £265-£375 CANON EOS 14mm f2 8/11 £1195-£1695 CANON EOS 15mm F1SHEY £ £395-£495 CANON 300mm f2 8/LIS/asnew£2575-£3195 CANON 300mm f2 8/Lis/asnew£2575-£3195 CANON 300mm f2 8/Lis/asnew £599-£1095 CANON 300mm f2/Lis/asnew £599-£1095 CANON 400mm f2/Lis/asnew £599-£1095	NIKONOS 1VAV-35mm	OLYMPUS E500+14-45	70/75-300mm IS/NEW \$295-2415 50-50mm IS/GMA-D6 NEW £895-E1175 70-200mm IS/asnew £895-E1175 70-200mm IZ-8SIGMA-D6 £945 170-500mm IZ-8 Sigma D6 £1975 170-500mm IS/GMA-sanew £9545 Extender 2x. 14x/11 £175-£225	Soffar I.II.III S60 new	NIKON HITERS, SEVERAL NIKON MF HUGE STOCKS-PLEASE PHONE/FAX/EMAIL OLYMPUS SAMM, HUGE STOCKS PHONE/FAX/EMAIL	RETINA M1a
CANON-SIGMA 4005.6 HSM _ £575 CANON 600mm f4L/IS _ £3475-£5950 CANON 11-17mm TAMRON _ £375 CANON 16-35 12.8L/11 _ £745-£995 CANON EOS 17-40L/asnew _ £475-£575 CANON EOS 20-35 f2.8L _ £475-£575	NIKON 18 mm 13.5 AIS	HOYA 80/81/85ABC, ND2/4, FL-W, CIR-POL- —43mm-82m 2ASK PROFESSIONAL DIGITAL BACKS + BODIES ALL MAKES OF NEW PRO BACKS SUPPLIED AT REALLY LOW PRICES! (26mi)val 2020 Hassel-V sys	SPEEDLITE 380-580EX11	HASSEL/METZ 4504 TTL FLASH	PENTAX 35mm,645,6x7 HUGE STOCKS PHONE/EMAIL PROJECTORS HUGE STOCKS PLEASE PHONE	ROLLEI 6006 COMPAŠNEW
CAMON EFS 10-22mm/asnew. £475-£575 CAMON 24-107281/asnew. £745-£895 CAMON 24-105mm L/NEW. £575-£895 CAMON 28-1071281/asnew. £575-£725 CAMON 28-3001/ASNEW. £1495-£1925 CAMON 38-350mm-Lasnew. £795-£1345 CAMON 35-550mm-Lasnew. £795-£1345 CAMON 70-200 f2.81/IS. £845-£1375 CAMON 70-200 f2.81/IS. £845-£1375	NIKON 200mm F2 ED AIS	Eyelike Pro scan back	CANON MF-(CANON FD) £1125 CANON FTN Jasnew, UNUSED £1126 CANON FTN W. Finder, unused £195 CANON Speedfinder-Old F1 £275 CANON FTn (old) – Motor - 250Mag £295 F1N/AE, various £225 - £675	Leica M2 Black Paint unused. Eneg LEICA M3 BLACKPAINT Orig Eneg LEICA M3 Exquisitely Painted Black Sask	ROLLEFIEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS,FOLDERS. ASK US Studio Lighting/Pro Flash Phone/Email	ROLLEI SL66 METERED HOOD . 2295 ROLLEI SL66/E/SE 45° PISISM . 2195-5225 ROLLEI Fitters. ROLLEINAR 1-3
DAWN B- 300L/ASSIEW \$1465-1925 CANON B-5-00L/ASSIEW \$1465-1925 CANON B-5-00L/ASSIEW \$1.345-1335 CANON B-5-00L/ASSIEW \$1.345-1335 CANON B-5-00L/ASSIEW \$1.345-1335 CANON B-5-00L/ASSIEW \$1.355-1335 CANON B-5-00L/ASSIEW \$1.355-1395 CAR-SIGNA 100-300L/ASSIEW \$2.355-1395 CAR-SIGNA 100-300L/ASSIEW \$2.355-1395 CAR-SIGNA 100-300L/ASSIEW \$2.355-1395 CAR-SIGNA 100-300L/ASSIEW \$2.355-1395 CANON B-5-00L/ASSIEW \$1.355-1395 CANON B-5-00L/ASSIEW \$1	NIKON 17-35MM 12-8UX	Lad Canlare-Hassel V	CANON PELLIX+50mmf1.4fl £325	ELICA M2 80 70 00000 (1sthatch)	SPECIALS ALPA 6c.9d,10d bodies	SIGMA 600 mm MF.OM.MD.NIK. \$2345 SIGMA 600mm MF.OM.MD.NIK. \$2345 SIGMA 180mm Macro CAF/NAF \$2475 SINAR P 10x8, SINAR P2 10x8 \$245 SINAR P2 5x4, as new \$20fters SINAR P2. 10x8 \$5x4 \$254
COMTAX H BODY MINISTO	NIKON VR 70-200(2.8 £1145-£1525 NIKON 70-210AFD/70-300ED £225-£295	VARIOUS BY SONY, NEC, KODAK.	T50/T70/T80,various £45-£139 FTB/n,various £49-£175 15mm f2.8 fisheye £499 17mm f4.20mmf2.8/unused £245-£425 20-35mml 24-35mml £ask	90mm Summicron-M, CNBI . 2495-£895 90mm Summicron-M, CNBI . 2575-£995 Leica Apo-TeM-M 135mm 13.4 nice . £1195 Leitz 400-550mm15.6 Viso+R . £1475 Leitz 400-550mm16.8 Viso+R . £1495 Coll.50mm Summicron-M*blackpaintEoffers	AL PA lenses 24-300mm	\$\text{SIMAR NORMA 5x7 & 5x4 user \times 235 \$\text{SIMAR NORMA 5x7 & 5x4 user \times 235 \$\text{SUNPAK DX12R PRO RINGFLASH \times 2225 \$\text{SUPER SYMMAR 80mm 14 \times 2127 \$\text{SUPER KIONTA IV (6x6) \$\text{V}\$ C495 \$\text{TAMFON A 7 300mm 12 8 NAF \times 2995 \$\text{V}\$
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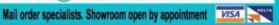
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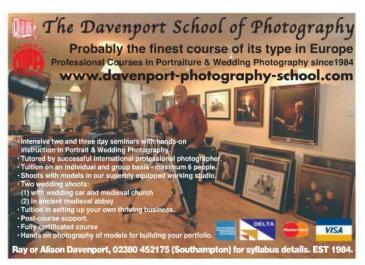


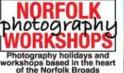
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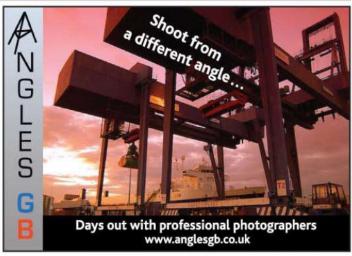




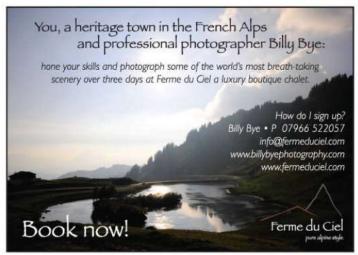


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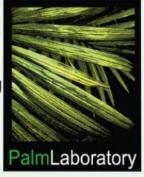
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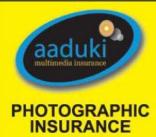
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Ogden Chesnutt

ON A VISIT TO HIS NEW GRANDSON, HE REALISES THAT HIS PICTURES LACK SOUL



OGDEN CHESNUTT An avid AP reader since birth, Ogden Chesnutt lives for photography and the sound of a tripped shutter. In the third issue of each month he'll be sharing his photographic experiences and thoughts, as well as

his adventures with his

camera club friend Eli.

HEN the kindly nurse whispers that I can see her now, I know even before my reflexes do that my camera isn't next to me. Bolting upright, I look down at my seat in alarm. I wake the sleeping man in the adjacent chair and ask him to scoot forward so I can check behind him. Nothing but dust. My shocked expression appears to confuse the nurse.

'You can go in now, Mr Chesnutt,' she repeats. 'Huh? Oh. Yes.' I turn to follow her, and then I realise where I left it. 'I'm sorry, I must do something first.'

The bathroom is dank and smells like an old municipal building taken over by pigeons. The stall door is shut. I push on it. It's locked. 'Fantastic,' I mutter. 'I'm sorry?' calls a voice from behind the door.

'Say, there isn't a camera bag hanging on the back of this door, is there?'
'Why, as a matter of fact there is,' says the voice. 'I was going to hand it in.'
I feel the lump retreat back down my throat. 'Any chance you could slide it under the door? My daughter's in the recovery suite and my whole family are in there.'

There's some movement, the sound of shoes squeaking across tile. 'I'm sorry. I can't reach. You'll just have to wait a moment.' I sigh and fold my hands and lean against the wall, waiting. Evidently he can hear my breathing. 'I'm sorry. Would you mind waiting outside? I'll bring the camera out to you.'

'Oh. Of course.' The nurse is still waiting for me outside. She gives me a hurried look. 'Just a mo,' I tell her. A few minutes later a tall, bespectacled gentleman in green trousers brings me the GX-10. I think he probably could have reached.

In the recovery suite, Leila looks pale and quite literally drained. She holds my first grandson close to her chest where he sleeps soundly amid the cooing from his grandparents and snaps of his father's shutter. 'This camera's brilliant,' says Stuart, shaking my hand when he finally notices I've entered the room. 'Look what I got.'

Stuart scrolls through the thumbnails on the LCD screen of the very expensive camera that I bought him, and I must admit they are fabulous. Wonderful light and shadow. Of course, it helps to have such a handsome subject!

I trade proud glances with my ex-wife, who seems to have calmed down from the bollocking she gave me after I hung up on her when she rang to tell me Leila was in labour. Or if she hasn't, she's being the bigger person and hiding it well.

I raise my GX-10 and motion Stuart to move closer to Leila. When I take the picture and look at it on the back, it occurs to me that no matter how much more technically proficient my picture may be, it will never be as good as my son-in-law's. He will always take a better picture of Leila. It comes down to access. I am no longer the most important man in my daughter's life. In fact, there are now two ahead of me. The torch has been passed – and it moved on some time ago, if I'm honest. But, like Hong Kong in 1997, this is the official ceremony.

I've come to realise over the years that you can have the fastest lens or the most

GG The cold, blank stares so common in modern portraiture lack humanity 55

detail and sharpness throughout your frame, but it all means nothing if your picture lacks soul. I know that sounds ambiguous and a bit 'arty farty', but it's a difficult thing to define. What is soul? You just know it when you see it.

Anyone can master the technical side of photography, even someone as uncoordinated as I am. But technical excellence isn't enough. It's soul that matters, and that comes from getting close to your subject. Physically, but also emotionally.

I don't set out to disparage anyone in this column, but when I see the portraits by some contemporary photographers I feel nothing for them. The cold, blank stares so common in modern portraiture do seem to be a hallmark of these turbulent times and their crumbling old-world models. But they lack humanity.

Humans express themselves. They wear their feelings in their posture and nervous tics or toothy grins. The best pictures I can think of are when photographers like Don McCullin or Dorothea Lange, the legions of citizen journalists who spring into action or family men like Stuart, have forged a bond with their subjects and captured something real in a way no one else can with that subject. It's a symbiotic relationship, in a way.

I may sound old saying all this. I certainly feel old, but perhaps that's aided by the fact I'm staring at my first grandchild. I've been living the life of a bachelor again ever since my divorce, but being back up north for the holidays, being here with my family, not to mention this wonderful camera and renewed confidence, I'm starting to wonder if this is where my soul belongs. **AP**

Photographer

Editoria

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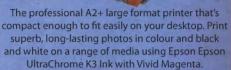
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